



*The renaissance of
art in Italy, by Leader Scott*

Lucy E. Baxter



THE
RENAISSANCE OF ART
IN ITALY



PATYASILL. PINXIT

P. LIGHTFOOT. SCULPT.

THE MADONNA AND CHILD.

THE
RENAISSANCE OF ART.
IN ITALY

AN ILLUSTRATED SKETCH

BY
LEADER SCOTT

AUTHOR OF "FRA BARTOLOMMEO," "GIORGI AND DONATELLO," "A NOOK IN THE
APENNINES," ETC.



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"The Artist is child of his time."

"All

*Whose strong hearts beat through stone, or charged again
The paints with fire of souls electrical."*

CASA GUIDI WINDOWS.

TO

SIR PHILIP CUNLIFFE OWEN, K.C.M.G., C.B., C.I.E.

DIRECTOR OF THE SOUTH KENSINGTON MUSEUM.

BY WHOSE ADMINISTRATIVE ORGANIZATION

THE HISTORY OF EARLY ITALIAN ART MAY BE STUDIED WITH MUCH FACILITY

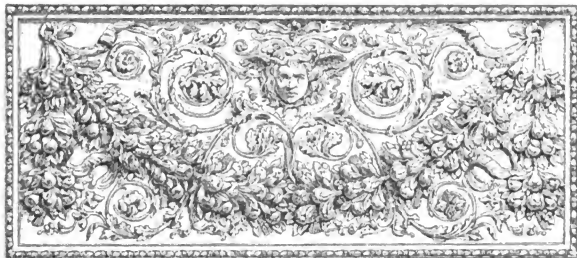
IN THE NATIONAL COLLECTION, OF WHICH HE IS THE MOVING SPIRIT,

THIS BOOK, AS A TRIBUTE OF REGARD, IS DEDICATED BY

THE ART-EDITOR.



BRONZE SHIELD, ITALIAN, FIFTEENTH CENTURY. *In the Basilewsky Collection.*
Formerly in the possession of the Contarini Family at Venice.



PREFACE.

THE subject of the Renaissance has been treated by many authors and in various spirits. Mr. Symonds has written a scholarly treatise, taking up its moral, literary and artistic aspects, each from its separate point of view. Burckhardt has treated of it politically, and with a vast amount of erudition. Mr. Pater has analyzed certain fragments, and Mr. Ruskin has woven about it a maze of golden thoughts, drawing some of his most telling comparisons and contrasts between northern and southern art. After all these deeper and more able writers it would seem both superfluous and presumptuous to take up the subject again with weaker hands, were it not that I feel a more practical and homely view, treated compactly and materially, may be useful to a large class of readers in tracing the many ramifications of Art from their common parent stock, and in bringing to a focus the different elements composing that complex movement which we call the Renaissance. It may be an assistance to perceive at a glance how Architecture—the primitive “heap of stones”—was the generator of all the other arts; how they in turn expanded one from the other, and each took its separate life and mission; and how the tone of social, religious, and political life acted upon all. This book does not, then, presume to call itself a history, the subject being altogether too vast to be disposed of in any circumscribed space: it is only a pictorial guide through the intricate

mazes of the Arts during the four centuries in which they grew, developed, and culminated—an outline sketch which will serve as a groundwork for more detailed study by giving a comparative and chronological idea of the relative position of the different Arts to each other at any given era. I cannot even flatter myself on having thrown new light on any important questions, modern research having already sifted the conflicting evidence on most of the disputed points of artistic biography. I can only claim to have set down authenticated facts, and by a clear classification of the principal masters to have given an *insieme* that shall be intelligible to the uninitiated in Art.

In all that regards the chief attraction of the book—its illustrations—I am indebted to the taste of my coadjutor in this volume, Mr. Cundall, the art-editor, to whom I desire to render sincere thanks for much kind assistance.

LEADER SCOTT.

FLORENCE,

September, 1882.





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THE JUDGMENT OF SOLOMON.
On the Doge's Palace, Venice. About A.D. 1425.

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II. MARZOCO. *Bronze by DONATELLO, About A.D. 1420.*
Now in the Bargello, Florence.



CHURCH OF SAN MINIATO, NEAR FLORENCE. Founded A.D. 1013.
In its present state.

INTRODUCTORY CHAPTER.



THE story of a nation's Art is inevitably bound up in its history. Art development goes on together with civilisation ; successive changes in style mark the effect of conquest or immigration ; the culmination of Art takes place at the highest period of power ; and its decline follows the general deterioration which shows the nation's fall.

The history of Art is ruled by the same great laws of nature which influence all temporal things, and is rather a story of evolution than creation. As the Art of one nation fades, germs are carried to new soil, and taking root under new influences, the flower springs up again, alike and yet with climatic differences. In all ages, and in all lands, the course of development is the same : there is a like period of rise, culmination, and decline, although the process may occupy a longer or

shorter period, according to the vigour of the soil which produces it. The rise of Art usually follows the formation of a settled government; its decline may be caused either by the crushing effects of conquest, or by the more natural internal decay following on the greatest development, as surely as the flower withers when its maturity is past.

Thus the foundation of every government is preceded by times of rapine and pillage, when the stronghold is the only safe refuge; and villages gather beneath the shelter of the brave chieftain's walls. In ancient Greece this period was represented by the wars of petty states before the formation of the great cities; in modern Europe by the feudal times.

This warlike state of life is marked by two arts: ARCHITECTURE and METALWORKING, the fortress-builder and the armourer. Cain, building his fenced cities, and Tubal Cain, the "artificer in brass and iron," fashioning his weapons on the primitive anvil. The feudal era in Western Europe was from A.D. 600 to 1000, and we have its remains in the crumbling battlemented castles and walled villages which crown every rising hill in the rich plains of Italy and every beetling crag in her mountains; in the ruins which spread a web of romance on the borders of the Rhine; in the songs of Provence, and in the legends of Paladins and warriors, even in the names of their famous swords, the "Excalibur" of Arthur, the "Gaudiosa" of Charlemagne, the "Durindarda" of Roland.

The city or state once formed, handicrafts are required; the builders no longer make forts against their enemies, but shrines for the protectors of their united lives: a church for God, a palace for the governor, and a home for the father of the household.

Next, as wealth accrues, the question arises as to the best use to make of it—clearly to beautify the city; to have one's name handed down to posterity as a civic benefactor; to adorn the house, and to lay up gold in portable and abiding forms, such as jewellery and household ornaments.

In this stage of growth the handicrafts of a people develop into arts, and from the tribe of many artisans step forth the few artists. We may put this idea into tabular form, thus:—

From need of clothes come . . .	WEAVERS,	Artistic development	{ embroidery. tapestries.
" " weapons and tools come {	IRONMONGERS	" "	{ gold work.
	ARMOURERS	" "	{ casting, engraving, etc.
" " houses come . . . {	BUILDERS	" "	{ architecture.
	STONEMASONS	" "	{ sculpture.
	CARPENTERS	" "	{ painting, etc.

In this last class is comprised a large portion of all Art. The house or shrine

has a threefold use: it is needed for the living man; for the lares or dead, *i.e.* the tomb; and for the incarnation of religion, *i.e.* the church.

This incarnation in pagan times takes the form of the gods, and the Greek temple is their shrine; in the Hebrew, of the word of God made manifest in the prophet, and the table of stone, and the tabernacle contains the holy of holies; in the Roman Catholic it is shown in the Madonna, the crucifix, and the saints, and the gorgeous *Duomo* protects them; while in the pure Christian it is the invisible presence and word of God manifested by the minister, and the quiet church is sanctified to it.

Simple forms satisfy primitive civilisation; a heap of stones was enough for Jacob and the Israelites; a "terminus" for the archaic Greek; but the more advanced man desired to give his God the best; therefore, when the truth of the beauty of ornament dawned upon him, he placed it all on his church. The mason is no longer content with plain stones, however great and massive; the four walls and roof are not sufficient—he must give them a meaning. The truths of religion must cry aloud from the very stones of the porch, even from the capitals of the pillars on which the roof rests; they must be sung from the walls by the joyous harmony of colour in fresco and mosaic; for the first object of ornament is, as Mr. Ruskin says, eloquence. To this object also the earthly home of the dead must proclaim the story of the life of its occupant; his effigy is preserved to future ages in marble, his good actions are sculptured in reliefs for the behoof of posterity.

It is generally after church-architecture and tomb-building that civil and domestic architecture culminate. Whilst the grand cathedrals are being built the people are content with plain and modest homes, and live a simple frugal life. It is later, when individual luxury and emulation are rife, that the great palaces arise. The date of the earliest prosperity of a state may be nearly fixed by finding the epoch of its finest churches; the era preceding its fall is marked by the greatest magnificence in private palaces.

Thus in Italy the successive rise of the states may be broadly indicated by the church-architecture. The Longobards led the way in the north of Italy, and the Normans followed them in the south; Venice, rising to wealth before the other city republics, could find no native architects sufficiently advanced, and brought builders from the East to erect San Marco. Pisa enriching herself by maritime commerce began her *Duomo* a century before Florence, and thus formed the first national school of Art—that of the Pisani. A civic republic seems especially favourable to the development of Art, much more so than a widespread pastoral kingdom such as England; this is probably to be attributed to the concentration of interests, partly also to the greater mental friction in a compact community, and to the greater practice of those handicrafts which

develop into Arts rather than of agriculture. England had, like Italy, her feudal era, her religious enthusiasm and age of church-building; but it is only in later times that she has possessed a national school of Art.

Among the cities of Italy, the Art vigour is shown in different degrees: many cities had their own especial schools, but they had not all an equal vitality. There were in Florence (which is after all the true cradle of the Renaissance) peculiar elements so assimilated to those which influenced the rise of Greek Art, that the story of the Florentine revival almost exactly reproduces that of Athens.

The Greek had two points of interest: the man and his city. After he had brought the body to perfection, his care was to find a fit home for that body—a safe town where he would be secure from other tribes and from foreign dangers. It must be a well-ruled city to render life secure amongst its co-inhabitants, a beautiful one to make existence pleasant within its walls; it must have fine temples to keep the protecting gods within it, and for these objects every Greek would sacrifice much, for as a man loves his home so did a Greek love his city—at once his cradle and his safeguard.

Now all this was repeated in the Italian republics of the thirteenth and fourteenth centuries. Bound, within the girdle of walls, by the ties of mutual protection against common enemies, a free and just government formed, and wealth beginning to increase, the citizens liberally spent their gold in beautifying the city. In Greece the adornments were of a style to suit a pagan worship; in Italy they took a Christian form, and in this lies the whole difference between the two eras: the greater perfection of form in the one, the deeper earnestness of meaning in the other. The religion of the Greeks produced godlike statues; that of Italy, Madonnas and saints, whose imperfect human nature and intense spiritual life struggle within them. The effect of the first is that of a song of joy, for the blessings of health and beauty; that of the latter is a hymn to suffering, as shown forth in emaciated saints, martyrs, and sorrowful virgins.

To pass from the germ of the Renaissance to its visible plant, we find that architecture may fitly represent the stem of its growth; it is the parent of sculpture, and through that of nearly all the other Arts; therefore any history of Art must begin with architecture. The fact may be sufficiently demonstrated by a glance at the chronological table of the first and second eras.

In the first era it will be seen that every one of the nine great architects was also a sculptor. In the second, that of the five architects two were also sculptors; while of the eleven sculptors, not one, except Ghiberti, attempted architecture, and he did not excel in it. In the later tables the two Arts are

almost severed from each other—the branch had taken its own turn away from the trunk of the tree.

Architecture may be divided into four classes:—1st. *Military*; 2nd. *Religious*; 3rd. *Civil*; and 4th. *Domestic*. Each style growing out of the needs of a band of people, and formed by different influences.

MILITARY: by diverse modes of warfare, that of each nation being adapted to its military customs.

RELIGIOUS: by the tone of the national faith; the Eastern marked by as many minarets as there are idols, the Western and Christian by its triune form, *i.e.* tower, nave, and chancel.

CIVIL: by the form of government and needs of citizens in public life.

DOMESTIC: by climate and mode of living.

Taking these classes one by one, let us give a quick glance at them in their state before the Renaissance.



GATEWAY OF SAN GEMIGNANO.

I. MILITARY ARCHITECTURE.—The best instance of military or feudal architecture is Napier's description⁽¹⁾ of the castle and town of Semifonte, a courageous little *castello*⁽²⁾ near San Gimignano, in Val d'Elsa, which was looked upon as antique in the twelfth century. It belonged to one of the Visconti who

(1) Napier, "History of Florence," vol. i., chap. viii. p. 148-157.

(2) A *castello* meant more than a mere castle; it was a small township under the rule of a lord.

fell under Barbarossa at Rome in 1167. His daughter and heiress, Emilia, gave her hand to Lord Alberto of Prato, who was made prisoner by the Florentines in 1184, and Florence commanded all its towers and defences to be destroyed. San Gimignano, its neighbour, who has preserved her towers intact even to this nineteenth century, taunted the Semifontines on being shorn of their glory, and Semifonte, spurred to action, revolted from Florence, and established a spirited little republic under Accorso Pitti, a remote ancestor of Luca Pitti, which lasted till 1199.

Semifonte stood on a crescent-shaped hill between Lucardo and Vico. The oval town was closed with "lofty ramparts, with loopholed and machicolated towers," and had two gates and a postern. On one side was the citadel, a high embattled tower on a solid spreading base pierced with an arched sallyport. A stream of clear water flowed through the town, supplying all the fountains, and issued from the walls near the *Porta Grande*, a fine gate of hewn stone, surmounted by a tower two hundred and thirty feet high. The tower was wreathed with light, graceful galleries of marble columns, and crowned by a colossal lion in *macigno*,¹ grasping the standard of Semifonte. "The rocca or citadel," says Napier, "was quadrangular, magnificent, beautiful, and inconceivably strong, studded with towers and battlements beetling out from their summits, and with turrets hanging from every corner of the bulwark."

In the midst towered the *Cassero* or octagonal keep, avast, imposing, and compact stronghold. The interior of Semifonte was adorned with churches, palaces and various stately buildings, besides three hundred houses and convents. The suburbs were full of artisans. This little bijou of a republic was destroyed by Florence in 1199, but its description gives a good idea of the advanced state of military architecture of the time, for it was only one among many similar *castelli*.

II. RELIGIOUS ARCHITECTURE is, and always has been, the chief exponent of style, because the church is not only a building to satisfy absolute need, as the dwelling-house is, but being sanctified to the holiest uses, the architect is at liberty to put into it all his highest and best thoughts. The Greek and Roman temples, the Byzantine, Lombard, Romanesque, and Gothic churches are everlasting memorials of the minds of the men who built them, and the creeds of those who worshipped within their walls.

This is not the place, even if space allowed, to enter upon a treatise on architecture, except so far as to enable us to realise its position towards sculpture; but it will be necessary to trace swiftly its evolutions, and see how naturally the many different Italian schools developed from the Greek, that common cradle of all Art to the whole world.

(1) *Macigno*, a bluish-grey stone from Fiesole.

Mr. Ruskin's classification of the foundation is so terse and good that I cannot do better than quote it here as a fundamental basis to our inquiries:—

"Now there are three good architectures in the world, and there never can be more, correspondent to each of these three simple ways of covering in a space, which is the original function of all architectures; and those three architectures are *pure*, exactly in proportion to the simplicity and directness with which they express the condition of roofing on which they are founded. They have many interesting varieties, according to their scale, manner of decoration, and character of the nations by whom they are practised, but all their varieties are finally referable to the three great heads—

"(A) Greek: Architecture of the Lintel.

"(B) Romanesque: Architecture of the Round Arch.

"(C) Gothic: Architecture of the Gable.

"The three names Greek, Romanesque, and Gothic, are indeed inaccurate when used in this vast sense, because they imply national limitations; but the three architectures may, nevertheless, not unfitly receive their names from those nations by whom they were carried to the highest perfection. We may thus briefly state their existing varieties:—

"(A) Greek—Lintel Architecture: The worst of the three, and considered, with reference to stone construction, always in some measure barbarous. Its simplest type is Stonehenge; its most refined, the Parthenon; its noblest, the Temple of Karnak. In the hands of the Egyptian, it is sublime; in those of the Greek, pure; in those of the Roman, rich; and in those of the Renaissance builder, effeminate.

"(B) Romanesque—Round-arch Architecture: Never thoroughly developed until Christian times. It falls into two great branches, Eastern and Western, or Byzantine and Lombardic, changing respectively in process of time, with certain helps from each other, into Arabian Gothic and Teutonic Gothic. Its most perfect Byzantine type (I believe) St. Mark's at Venice. Its highest glory is, that it has no corruption; it perishes in giving birth to another architecture as noble as itself.

"(C) Gothic—Architecture of the Gable: The daughter of the Romanesque, and, like Romanesque, divided into two great branches, Western and Eastern, or Pure Gothic and Arabian Gothic, of which the latter is called Gothic only because it has many Gothic forms, pointed arches, vaults, etc., but its spirit remains Byzantine, more especially in the form of the roof mask, of which with respect to these three great families we have next to determine the typical form."

The noble temples of Pæstum, whose columns and massive cornices stand

(1) Ruskin's "Stones of Venice," vol. i., pp. 214-15.

grand and solitary on the shores of the Southern sea, are the most perfect specimens of lintel architecture in Italy, and probably in them we have the point of contact between Italy and Greece—the spot on which the style of the Parthenon was imported.

It remained for the Romans to find the arch, of which, however, they almost abused the use, for scarcely a yard of their wall remains that has not arches embedded in its massive brickwork. In the Roman forums and their accompanying basilicas we have the first mingling of the Greek portico, *i.e.* noble shafts and cornice with sculptured frieze above, and the Romanesque church with its roof upborne by arches resting on the columns. The extreme simplicity and fixed form of the Greek temple led to expression of diversity of style, being confined almost entirely to the column; and the distinctions of Doric, Ionic, and Corinthian were only names for diverse forms of capitals. In the many protean forms which architecture has gone through under conflicting European influences, the ancient distinctions have become meaningless. The Doric convex capital in Byzantine hands gets covered with intricate arabesques, and strange forms break its simplicity; while the Lombard hews them into the weird shapes of monsters. In the hands of the Gothic architect the acanthus of the Corinthian concave capital changes to foliage as varied as that of Nature herself, and is peopled with saints and angels. Therefore other distinctions arise, the arch becomes the type of style, and, to again quote Mr. Ruskin, its classification takes briefly this form:—

“ 1st.—Semicircular arch, Roman, Lombard, and Byzantine; Gothic and Romanesque architects adopt it by retaining its proportions and pointing it.

“ 2nd.—Horseshoe round arch. Moorish; the same proportion pointed is the root of Arabic, and the florid Gothic styles.”

These two are the only fundamental forms, and include all others, for cusped arches are only a variation of either form, cusps being used to strengthen an arch by preventing its pressing outwards. In the Arabic and florid Gothic very great use is made of the cusping of arches for ornamentation.

When Valens and Valentinian divided the empire, other unions arose; the Oriental love of colour, and Arab foliation and ornament were combined with Christian feeling and Roman form. Under the hands of the Eastern architects this union is shown in the glorious Church of Santa Sophia at Constantinople, and its daughter San Vitale at Ravenna; the latter of which is an octagon—a perfect triumph of round-arched architecture, boldly combining the Roman pilaster with the Arabic arches and double columns. Eight massive pilasters support the roof; between them is a series of circular chapels, composed of two rows of superimposed arches, each arch supported on twin Byzantine columns with double capitals, the under one arabesqued richly, the upper—

which is really the *abacus*—sculptured with emblematic animals. The walls, roof of the apse, and lunettes of the arches, are all covered with marvellous mosaics, Byzantine, yet with Christian life in them. It dates from 547, being built on the site of the martyrdom of St. Vitale, and was consecrated by St. Maximian. Charlemagne took this as a model for his church at Aix-la-Chapelle, and it is probably the parent of many fine French cathedrals. Its own pedigree may be traced from some circular Roman temples, such as that of the Minerva Medica.

Under the influence of the more sombre Roman style, the union of the Eastern and Western architecture resulted in the noble basilica of Sant' Apollinare in Classe, at Ravenna, which is one of the finest specimens of that age left to us—one of the parents of Romanesque architecture. Left in its decaying beauty—the great seaport of Classe having crumbled away from around it, and the very sea which once washed its round tower having retreated far away—Sant' Apollinare stands alone in its rice fields, one of the oldest links between Rome of the decline and the new Italy. It is composed, like the Roman basilica, of tribune, nave, and aisles divided by twenty-four grand *cippolino*¹ columns, resting on sculptured bases. Like the shafts of San Vitale, these also have double capitals, or rather the *abacus*, instead of being a flat square as in later times, forms a second convex capital above the sculptured one: an arrangement which gives an Eastern appearance. The Byzantine tone is apparent also in the fine mosaics of the roof, apse, and walls of the choir. The early Christian architect had the same idea as the mediæval one of rendering his church eloquent, but instead of sculpturing Scripture truths on the face of the building, he made the "holy of holies" speak to the people in parables.

Here the Church is figured under the form of lambs feeding in green pastures, with flowers springing up around them, and St. Apollinaris the archbishop, by his preaching is giving them heavenly food. Above is a small figure of the Saviour, in the centre of a very large cross enclosed in a circle, and a hand appearing in a ray of light to point out the Christ to the prophets Moses and Elias. Having thus placed their undying emblems on the apse roof, and given sorrowful worshippers the assurance that the Saviour is with them in their heaviest crosses, they give the walls to history as far as history is connected with the church. The mosaics on the walls of the tribune show the Emperor Justinian and the founder Julian Argentarius assisting St. Maximian in consecrating the building, which dates from A.D. 534-8. The interior incrustation of marbles which covered the walls of the aisles was removed in 1450 by Sigismondo Malatesta to decorate his church at Rimini; a frieze of circular effigies of the popes running above the arches of the nave is, however, left, as well as

(1) The term *cippolino* is applied to a beautiful antique marble, which is of a white colour with slight streaks of a greenish hue.

some very interesting early tombs of bishops, dating from the fourth and fifth centuries.

The next change architecture went through in Italy was the Lombard style, which was nearly contemporary with the Romano-Byzantine of the Ravenese churches. Here we see the union of the wild untamed life of a nation of warriors with Christianity expressed in Italian architectural forms. There is a legend that when the Lombards formed their kingdom after Alboin came down from Pannonia, in A.D. 568, Queen Theodelinda, the disciple of Gregory the Great, sent for the *Magistri Comacini*¹ to build her church at Monza. This is the more probable because the so-called Lombard buildings show no sign of the Byzantine influence, as do the nearly contemporary ones of Ravenna, and the earliest examples are much more rude than the grand basilicas of the sixth and seventh centuries in Rome. The best preserved specimens of true Lombard churches are those of Monza, Pavia, and a curious old building called San Fedele at Como; but all of these were so built over in the fourteenth century, and plastered in the seventeenth that it is difficult to recognise their primitive form. A pilgrimage to Lombard towns, and a close inspection of the oldest parts of the churches remaining, have given a tolerably clear idea of their original plan.

The earliest Lombard buildings are in *arenaria* or sandstone, as a law of Theodosius prohibited all except royal persons from building or working in marble. This prohibition is probably a gain to posterity, for working in such a tractable material the architect was able to throw his soul into the sculptures with which he so freely adorned his church.

The form of a Lombard church is a *parallelogram* with an apse; the nave and two aisles are all under one gable roof: thus differing from the Roman Christian basilica, which has a nave roof and two lean-to coverings over the aisles. The atrium or portico, so common to Roman basilicas, is missing here; the façade forms a true face to the building, emphasizing the internal divisions of nave and aisle by perpendicular mouldings, which are sometimes a cluster of plain columns, at others pilasters richly moulded and sculptured. Three round-arched doors mark the entrance to nave and aisles, and the front is pierced by diminishing tiers of small, double-arched windows divided by a slight shaft; beneath the narrow cornice runs an airy gallery of arches supported on similar shafts. This seems the fundamental Lombard façade. Sometimes a porch, on lion-supported columns, is seen added to a building of this kind; but as in the cases of Monza, Parma, and some of the

(1) The *Magistri Comacini* were a colony of artists who had fled from the invading Goths to an island in Lake Como, where they preserved the tradition of Art. After the Lombard rule they rose to be an influential fraternity, like the great architectural guild over which Albertus Magnus presided in Germany. They were protected and had many privileges granted by popes and emperors between the sixth and eleventh centuries.

Pavian churches, this is of later date. Some other façades have at present round windows, but close inspection will show the marks of the small double-light ones below them in the masonry.

The great distinction in the Lombard churches is their sculpture, the intense overflowing of a wild untamed imagination and fierce life; the curious mixture of the myths inherited from Scandinavian forefathers, with the emblems of the newly embraced Christian faith; the savage dragons and ferocious fighting animals, which delight a nation of wild warriors, mingle with the winged saints and angels of tender Christianity. The whole front of San Michele of Pavia is alive, and rampant. Here are long-haired men fighting dragons and monsters, the greater beasts swallowing the smaller, the stronger oppressing the weaker. Large winged angels stand guardians above the door. Over the south porch is an Annunciation, in which Mary sits on a kind of throne with a child at her feet: a rendering which is only seen in the most ancient conceptions of the subject. Round the arch of the door is a series of reliefs representing angels playing musical instruments, and St. Michael spreads his wings above the keystone. There are also domestic scenes, such as a man and his wife at table; the embracing of two friends is the emblem of concord, while discord is expressed by a man holding a woman by her hair and beating her. Nor are the arts and occupations left out. Giotto was not the first to sculpture a "hymn of labour" on his work. Here is a metal-worker at his anvil, an apothecary at his mortar, the fisherman carrying his fish on his shoulder, the huntsman following the deer; here are the feasts and triumphs of the warrior victors, and the leading captive of the vanquished. The interior is sombre and imposing; sandstone columns with sculptured capitals support round red-brick arches, above which is a beautiful triforium with pillared arches. The form is that of a basilica, with only the difference of the whole being under one roof, and that the entrances to the crypt are placed laterally. The sculptures on the capitals are as much worth study as those on the façade; the left pillar nearest the nave has the figure of a dying man, whose soul is flying out of his mouth in the form of a baby. A demon has seized his foot, but he clings with both arms to an angel, who thrusts his spear into the demon's mouth.

There is a curious bit of architecture dating from the era of the Lombard kings in a narrow street at Como. It consists of the octagonal apse and side door of the ancient church of San Fedele; all the rest of the church has been modernised. The door is of a peculiar form: a triangular architrave takes the place of the arch, and rests on two wide pilasters, which are covered with sculptures of fighting monsters; the apse has the true Lombard pillared gallery surrounding the top like a cornice.

The next development came from the South, where Art had for centuries been

living a varied kind of existence. Greek reminiscences still influenced it under the Greek rulers placed in Apulia by the Emperors of the East, but even Byzantine Art became more classic on the soil of Magna Græcia. The Saracens and Normans fought for supremacy for three years, till Robert Guiscard, one of the twelve sons of Tancred, was crowned "Duke of Apulia, Calabria, and hereafter of Sicily, by the grace of God and St. Peter," in 1057. Again Christianity comes in, lays hold of the conflicting elements, and assimilates them all. Apulia, the place of the coming and going of pilgrims and crusaders, builds a glorious



CLOISTERS OF THE CATHEDRAL, MONREALE. A.D. 1174.

number of churches, where the departing heroes may receive the last blessings, and the returning ones make the first thank-offering for preservation. These buildings—of which the chief extant specimens are the Duomo of Bari, founded 1035—1063; of Troja (1093); and Monreale (1174)—are in plan like the Romanesque basilicas; but Saracenic colour and ornament, and the wild energy of Norman feeling, combine in them in a most *bizarre* manner.

The façade of Troja is peopled with all things living and mythical. Scandinavian myths mingle with religious truths, demons with angels, animals with Runic knots; and all are in a gem-like setting of inlaid green and yellow stones—it is a union of Saracenic polychrome and Northern sculpture. The arch of the window at Bari is supported by columns resting on lions; other arches are

covered with arabesques of sculptured foliage. It is clearly here that we must look for the immediate link between the early Lombard and the Italian Gothic as shown in Orvieto, Siena, Pisa, and Florence, in the same way as the Lombard life acting on the Romano-Byzantine in the North produced the churches of Verona, Lucca, Arezzo, Pavia, and Parma; while a German influence, entering Italy in the twelfth century, ended in producing Milan Cathedral, and by bringing the pointed arch into use, counteracted the Southern tendency in the architecture of the Duomo of Florence.

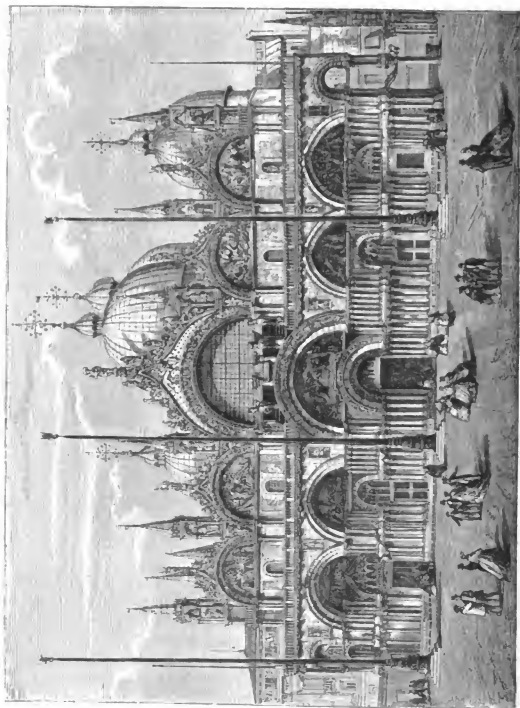
These developments will be discussed in the next chapter, as coming after the time of Niccola Pisano.

Venice, in her magnificent Church of San Marco'—of which we give an illustration on the next page—imported her artists from the East, and gave to the Western world a most perfect specimen of Byzantine architecture. Glowing with Eastern colour, crowned with golden domes, enriched with Christian Art in sculpture and mosaics, every inch of this wonderful church is a precious work of Art. It has been often compared to the Church of Santa Sophia at Constantinople, but the differences between the two are so marked as to prove the design was not derived from that source. San Marco is in the form of a Greek cross, roofed with five equal domes. Santa Sophia is a nearly exact square, surmounted by a great dome, one hundred and seven feet in diameter, and one hundred and eighty-two feet in height. Against this two semi-domes lean, covering the larger aisles; and these are again diminished by two other semi-domes over the smaller outer aisles. The whole roof thus presents a descending series of curves very unlike the domes and minarets of San Marco. In the interior of San Marco the airy pillared arches of the clerestory, which give such a light appearance to Santa Sophia, are wanting; the space is filled instead with mosaics. A like effect of rich colour is given; but Santa Sophia with her colonnade, in which each pillar is of a different coloured marble, and the spaces of wall glowing in gold and mosaic above them, gains in lightness.

Again, San Marco is as richly adorned externally as within; Santa Sophia is plain and unadorned without, but its interior is of incredible richness. It is more probable that the plan of the Venetian church is from its namesake, San Marco of Alexandria, which was destroyed in 829, when the body of the saint was brought to Venice. This is especially probable, as the Venetians traded much more with Alexandria than with Constantinople.

In all the early styles of which we have spoken, the round-arched Gothic prevails; the introduction of the pointed arch into Italy is due to the Germans through

(1) A series of portfolios, containing details in chromo-lithography and photogravure of "La Basilica di San Marco in Venezia," has recently been published by Signor Ferdinando Ongania, of Venice.



BASILICA DI SAN MARCO, VENICE. Completed in A.D. 1094.

Giovanni Pisano. It is true that the splendid cathedrals of Palermo, built in 1129—40, and Monreale, although in every other respect Byzantine in their form, are Eastern in their rich decorations of inlaid marbles and mosaics, and are built throughout with pointed arches which in some parts, especially in the façades, are very much stilted. Mr. Fergusson looks on this as an accident of Moorish origin. The true Gothic had its great development beyond the Alps, probably dating from the time when Charlemagne took the Romanesque model of San Vitale for his church at Aix-la-Chapelle. The early French round-arched buildings have evident signs of an Italian origin, such as the Church of Saint Trophime at Arles, with its porch, whose pillars rest on lions, its sculptured frieze above, and the double-pillared cloister near it; the Church of Saint Saturnin at Toulouse, of which the octagonal spire, with its galleries of arcades, is similar to those of the Certosa and Convent of Chiaravalle, near Milan; and that of Fontevault, with its cluster of apses and cornices of pillared arcades, is truly Romanesque. Notre Dame de Poitiers (twelfth century) shows the Romanesque style in its most florid and exaggerated state; a curiously German effect is given by the round-pointed roofs of the side turrets. The pointed style was commonly used in France in the twelfth century, but was not adopted in Germany till the thirteenth, the first pointed German church being that of St. Gereon at Cologne, 1227, which has a circular nave, with beautiful clerestory and a pointed dome.

Just as the early French buildings showed an Italian style, so does the first German building display French influence. That of Saint Elizabeth at Marburg (1283), though of French design, yet shows a German originality in its three apses. Through such structures as this and the Attenburg Church, a noble example, the Germans so perfected the style as to reach the culmination of the Gothic architecture in the recently completed Cologne Cathedral, said to have been begun by Conrad of Hochsteden in 1248, but really dating from 1270—1275; the noblest edifice ever produced for purity of style and beauty of proportion, the very triumph of pinnacle and tracery.

Strasburg, its contemporary (1275), is much less perfect, although in detail very beautiful. The façade (1277) by Erwin von Steinbach is too large for the church; in fact, it is a mask hiding its real proportions.

These buildings might have had a large share in the introduction of the style known as Italian Gothic, which is a union of Gothic and Romanesque forms, and was probably brought into Italy by German architects about the time of Niccola Pisano.

III. CIVIL ARCHITECTURE.—The civil architecture of this era is, like the

(1) Fergusson's "Handbook of Architecture," p. 740.

religious, directly traceable from the Roman. Every Roman forum had its basilica near it, and that circular temple which is used by the Christians as a baptistery. The very same arrangement is to be seen in all old Italian towns, where a circular or octagonal baptistery stands near the Cathedral and the Broletta, or town-hall, close by. The similarity is especially marked in the Lombard towns, for the Broletta is usually attached to the church, and is, like the Roman forum, an open colonnade. The only difference is that the Christians, not using the basilica for the business of the council, but sanctifying it entirely to religious uses, built the council-chamber above the arches of the Broletta. This great hall is often of fine architecture, and has one window larger than the others, which is furnished with a balcony, or *ringhiera*, the use of which Corio, the old historian of Milan, thus defines:—"Here the



BROLETTA AT MONZA. Thirteenth century.

people, by means of a *Banditore*, demanded their rights and privileges of the Podesta, Consols, or delegates of the Commune. These heard the sentiments of the public, and gave judgments and made citations to justice according to the custom of that age and those preceding." The best existing types of Broletta are those of Como, a charming building in three-coloured marbles, with massive pillars and fine Romanesque pointed windows; Monza, a compact little red-brick building whose *ringhiera* is charmingly decorated in terra-cotta; Bergamo, and Piacenza. That at Monza is believed to be part of a palace of the

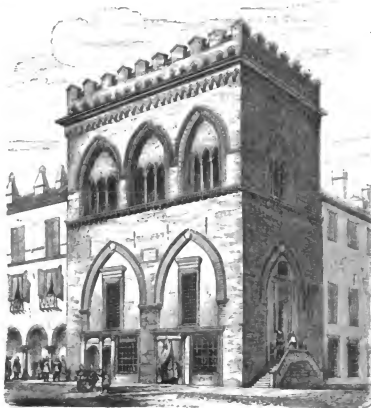
Emperor Frederick I. and the Lombard kings. The Broletta at Pavia has its colonnade made into dwelling-houses. The Brescia Broletta is now also enclosed, while that of Cremona was made into the Palace of the Jurisconsults, and is now used as a school; its upper part is one of the best specimens of Gothic architecture in brick and marble. The three large windows, of three lights each, have exquisite mouldings on the arches, and a rich cornice with a battlement above completes the terra-cotta decorations. In Milan the ancient Lombard Broletta is still to be traced in the Palazzo degli Anziani.

Near the Broletta was usually a high bell tower. The tower is one of the principal features in Italian civil architecture. In mediæval times, when cities were divided by internal wars, when a man's enemies were those who were

(1) Corio. "Storia di Milano," anno 1251.

sheltered by the same walls, every house was a fortress, and each family built a tower to which the household could retire in case of siege, and breathe the free air above the reach of the lances and staves of the assailants, from which they could fling down stones and heavy missiles on them; the besieged in the Palazzo Vecchio flung a heavy seat over on the besiegers, and broke off the arm of the David as late as the sixteenth century.

An interesting archæological study might be made on the origin of the Tuscan towers. The Florentine writers, Migliore, Gori, and Lami, believe that



PALACE OF THE JURISCONSULTS, CREMONA. A.D. 1292.
(Now used as a School.)

some of them date from the Etruscans, many centuries before the Christian era. Would the opinion of Dionysius of Halicarnassus, that the "Etruscans were called Tyrrhene or Turreno, because they inhabited towers,"⁽¹⁾ or strong places, ΤΥΡΡΕΙΣ, throw any light on the question?

Whatever the origin, the towers were formidable weapons of war in the tenth and twelfth centuries, so much so that a law was made obliging all towers to be reduced to the height of fifty braccia. From ancient pictures a very good idea

(1) "Antiq. Rom.," Lib. I.

of the appearance of a Tuscan city of towers may be obtained; Pisa, Siena, Florence, had each several hundred, but there is only one place where the reality of a town of towers is preserved intact to these days—San Gimignano, in Val d'Elsa. After the feudal times the tower interest centres in the Campanile which adorns every city. Of all nations the Italians excel in tower building; their municipal bell-towers run up solid, firm, and straight to the height of two hundred or three hundred feet without buttress or base. In stone towers, like that of Giotto, in Florence (of which an illustration will be found further on), there is sometimes a corner pilaster, but in the brick architecture of Lombardy they have not even this support, but stand square and straight in their own strength. They are pierced by few windows, and these chiefly in the upper storeys; thus a solidity of base is obtained. All the light and all the ornamentation are placed at the top, in richly traceried Gothic windows, with ruddy mouldings and cornices, and string courses of terra-cotta. The Campanile of the Palazzo dei Signori at Verona is an especially beautiful example of a square brick tower. It has pointed-arched windows of three lights, with double colonnades in the upper tier, and is surmounted by an octagonal steeple set on the projecting cornice. This steeple is surrounded with double-light windows all round, divided with corner pilasters. The Campanile of Bergamo, three hundred feet high, is also entirely without buttresses. The upper storey has beautiful Gothic windows with tracery; a wide cornice on brackets supports a curious pear-shaped pinnacle.

The Mantua Campanile has corner pilasters, rendered necessary from the greater number of windows which weaken the wall. Here the windows increase in size and elaborate design as they near the summit, the lower ones being mere wall piercings, the second small pointed lights with fine red mouldings, the upper large trefoil triple-arched windows, with three perforations in the lunette over the pillars. Above the tower is a smaller octagonal turret, and on that a pointed steeple.

It is in these north Italian Campaniles and Brolette that the best specimens of the brick and terra-cotta ornamentation are to be seen. Some of the mouldings are very exquisite, and the foliage so free as to prove that they were moulded by hand, as were some window mouldings in a narrow street in Venice, of which Mr. Ruskin admired the varied and beautiful design. In central and southern Italy towers and churches are built of either stone or marble, for local styles of Art are usually formed by the materials at hand: the northern brick and terra-cotta by the clay soil of the Lombardy plains; the ruddy Veronese sculptures by her quarries of red marble; those of Pisa by its white and green marble. Florence built her variegated masterpieces by laying under contribution all her tributary cities, Pisa, Siena, etc. The Lombard and early English Gothic probably take

their freshness and life from the softness of the sandstone which lent itself to the quick production of energy and lively inspiration. The French flamboyant churches are cut in a clinging limestone easily manipulated. The Italians, with their wealth of marble, produced a more finished and perfect style of sculpture, by which a beautiful idea had to be wrought out with care, and perfected to a lasting life. In the same way the great forest countries of Germany, Norway, and Sweden produce large bodies of wood-carvers.

But we have wandered from the Lombard towers and Broletto. In Tuscany the Broletto is unknown, but the municipal palace takes its place; this usually takes a military form, the ancient feudal castle being repeated in a civic form. All the existing specimens of Palazzo Pubblici are, however, of the thirteenth century, after the Pisani; they will therefore be discussed in the chapter treating on the first era.

IV. DOMESTIC ARCHITECTURE.—Of the domestic architecture of the pre-Renaissance period we have very few instances: the chief are, perhaps, the Byzantine Palaces in Venice, such as the Fondaco dei Turchi, Casa Loredan, Casa Farsetti, Casa Rio Foscari Terrazzata, and one or two others of which only the fragments remain. All these were originally on the same plan: two or three tiers of round-arched pillared arcades; the sameness is varied either by the arches increasing in width towards the centre, or diminishing as in the terraced house, where the widest are placed at the side. The capitals are usually convex and exquisitely worked; many of them show signs of having been adorned with coloured marbles or mosaics.

That there were also fine domestic buildings in other Italian towns at that time we gather from the description given by the old chroniclers, Malaspina and Villani, of the Palazzo dei Tosinghi,¹ which once stood in the corner of the old market of Florence, but was destroyed by the Ghibellines in 1248. It was built of *macigno*, a hard stone, and its front, ninety braccia high, was covered with tier upon tier of tiny arches with marble colonnettes; the tower attached to it was one hundred and thirty braccia high, and adorned to its whole height with the same colonnades. It was called emphatically "*il palazzo*," because it was unlike any other; the style recalls that of the Tower of Pisa, and may have been built even prior to that celebrated structure.

(1) An engraving of this curious old building is in a book entitled "*Delle grandezze della Nazione Fiorentina*."

THE MEN OF THE FIRST ERA.

Presiding Patron, THE REPUBLIC OF FLORENCE.

AUTHORS.

Saint Francis of Assisi	1182-1226
Brunetto Latini	1230-1294
Dante	1265-1321
Petrarch	1304-1374
Boccaccio	1313-1375

ARCHITECTS AND SCULPTORS.

Nicola Pisano	? 1205-1278
Arnolfo di Cambio	? 1232-1310
Fra Guglielmo	? 1239-1313
Giovanni Pisano	1250-? 1320
Andrea Pisano	1273-1349
Agnolo da Siena	1280-? 1348
Agostino da Siena	1280-1350
Nino Pisano	1300-1368
Orcagna	? 1308-? 1368

PAINTERS.

Margheritone d'Arezzo	? 1216-? 1293
Cimabue	1240-? 1302
Andrea Tafi (mosaics)	? 1213-? 1294
Gaddo Gaddi	1239-1314
Duccio (of Siena)	? 1260-? 1339
Giotto	1266-1337
Buonamico	1262-1351
Ambrogio Lorenzetti	? 1300-1348
Simone di Martino	1283-1344
Lippo Memmi	? 1292-1356
Taddeo Gaddi	1300-? 1366
Antonio Veneziano	? 1312-1368
Agnolo Gaddi	1333-1396
Spinello of Arezzo	? 1333-? 1409



BAPTISTERY. A.D. 1153.

CATHEDRAL AT PISA. A.D. 1063.

CAMPANILE. A.D. 1174.

FIRST ERA. THE RISE OF ART.

A.D. 1050 TO A.D. 1350.

CHAPTER I.

ARCHITECTURE AND SCULPTURE.



LET us now begin the real story of the life of Italian Art, which was heralded by NICCOLA PISANO, GUIDO DA SIENA, and CIMABUE; and more fully proclaimed by GIOTTO, ANDREA PISANO, and Duccio.

It cannot, indeed, be said that Art was ever dead, for we have seen it in many past centuries, now coating the walls of Byzantine churches with glowing mosaics, now hewing strange forms on the Lombard buildings, and trying to express rudely Christian truths in the

early Gothic edifices of Verona and Lucca; but in the hands of the fettered Greek it had become enslaved in conventional forms, and in those of the freer Lombard and Norman it showed itself rude and untrained. The Magistri Comacini and the tribe of early masters, probably their scholars, whose names have come down to us, had nothing to guide them but the far-off tradition of the most debased Roman Art.

By these inadequate means they tried to express themselves, and so led the way for Nicola Pisano and his school. The Veronese Maestro Orso and his



CATHEDRAL OF PIACENZA. *Romanesque Lombard.* A.D. 1122.

scholars, Gioventus and Giovanni, were members of the guild of Magistri Comacini. So also were Maestro Pacifico in the ninth century, and the Maestri Guglielmus, Nicolaus, Briolottus, and Adaminus, who worked in the tenth century at San Zeno, in Verona. Adaminus has left his name on a very beautiful twin pillar of red Verona marble at the entrance of the crypt, of which one shaft is plain, the other twisted. In the archivolt above these columns are some very curious sculptured hunting scenes: some with men, dogs, and stags; in others the mythic centaur is introduced; the fruit-trees are full of birds and reptiles; two cocks carry a fox hung by one of his legs to a pole. It is difficult to imagine the significance of these subjects in a Christian church.

These Veronese churches, the Duomo, Sant' Anastasia, and San Zeno, are some of the finest specimens of the Lombardo-Romanesque architecture, being some three hundred years later than those I have described at Pavia and Como. There is a more finished style in the buildings, which thus form a good link between the Lombard and the Gothic. Keeping up the same basilica form, the nave and aisles are no longer under one gable roof as in the early true Lombard, but we have the higher nave and lower side

roofs; the shafts are not, as in San Michele at Pavia, solid sandstone pillars, but light, airy marble shafts: so light as to seem inadequate to support the weight. The porches now called Lombard—a solid brick or stone gable supported by two shafts, resting on lions or griffins—are placed over every door. To me it seems more probable that this form of porch was imported from the south; it is certain that none of the first Lombard churches had such porticoes; that of Monza was added in the fourteenth century; while in Apulia we find precisely similar porches in A.D. 1000 at Bari, and 1093 at Troja, nearly a century before San Zeno was finished. Fundamentally the architecture of Apulia in the eleventh and twelfth centuries, and that of Verona of the twelfth and thirteenth, called Romanesque, are nearly the same; but in the south the Byzantine ornamentation prevails. Greek iconoclasm prohibits the use of sculpture except in animal and vegetable forms; while in the north the mind of the Christian artist is allowed full play, and San Zeno's porch becomes the richest work of primitive Art.

The same kind of sculpture is to be seen in San Michele of Lucca, erected 1060, the façade added by Guidetto (Guidectus) in 1204. Here there are still wider divergences from the Lombard simplicity. The façade is no longer the true face to the building, emphasizing its internal divisions, but an elaborate mask. The Lombard cornice of little airy colonnades has multiplied itself and spread over the whole front, in tier upon tier of tiny arches supported on marble shafts. The monotony of this is diversified by some of the shafts being straight, some twisted, some sculptured; one has a double-tailed mermaid—a descendant, doubtless, of the Etruscan Typhon; in one a lion crouches; others are knotted (artistically a fault, because it gives an idea of a pliable substance being used for support). Every part of it is, moreover, covered with sculpture: hunting scenes again, legends of St. Michael's life, foliage, birds and beasts, and Christian subjects. By this time the law about marble¹ was no longer in force, and with the harder but more polished material a greater finish ensues. Something of the old wild life of the sandstone sculptures has gone out, however. The huntsmen go on horseback with hound and horn, the very dogs seem trained; the more conventional mind is shown by the set geometrical patterns which form the framework to the subjects. The sculpture of Guidectus is rude, especially in the figure of St. Martin dividing his cloak; yet he was an improvement on Benedictus, or Benedetto Antelami, who worked at Parma in 1178, and sculptured the scenes from the life of St. John the Baptist round the gate of the Baptistry, and on Bonanno, who cast the bronze gates at Pisa in 1180.

All these men in their gropings after Art prepared the way for Niccola

(1) The law made in the time of Theodosius—that no one less than a royal personage might use marble for building.

Pisano, and rendered his revival more a development than a creation, as it has been called.

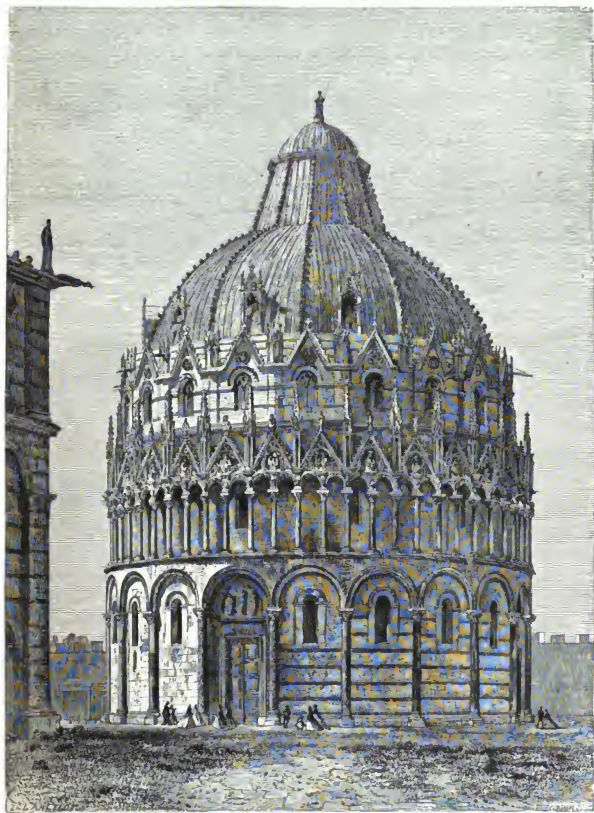
NICCOLA PISANO, born at Pisa about the end of the twelfth century, was, some authors say, of Apulian origin; others assert that his father came from Siena; the evidence is very vague on either side, and need not be discussed here.¹ Whether he were of Apulia or not, the close connection of Pisa as a trading city with Amalfi, Palermo, and other southern towns, together with Celano's evidence that he went to Naples in 1221 with Frederick II. to assist in the works at Capua (he would not have been old enough to conduct them), would be enough to account for the style of the architectural design of his pulpit at Pisa, with the foliated arches and lion-supported pillars. It will not, however, account for the classic leaning in his sculpture, but for this we may believe Vasari that he studied the works of ancient Greek Art exhumed at Pisa—chiefly a fine bas-relief of "The Chase of Meleager" on a tomb which had been used to contain the ashes of the Countess Beatrice; the carvings on a splendid Greek vase, as well as several Etruscan and Roman tombs, now in the Campo Santo.

Just as the Renaissance of literature is traceable to Petrarch's worship of Cicero, the Renaissance of sculpture is due to Nicola's admiration of Greek forms in these remnants of the past.

Besides the fact of Nicola's journey to Naples, little is known of his early life; his authentic biography begins with his pulpit in the Baptistery of Pisa, and the subsequent and similar one in the Duomo of Siena; the contract for these pulpits with Fra Melano, supervisor of the works, was signed in the Baptistery of Pisa on October 5, 1266: by this Nicola was bound to live at Siena, and accept no other commission till the work was done, and was allowed to visit Pisa only four times in the year. His pupils Arnolfo and Lapo, and his son Giovanni, were with him at Siena. The salaries fixed were eight soldi a day for Nicola, and six each for his pupils, besides lodgings. Sixty-five Pisan pounds were paid for the marble slabs and columns, and Nicola was bound to pay one hundred Pisan pounds if he broke his contract. He was, however, enabled to keep it, and the pulpit was finished in November, 1268. From the illustration the peculiar form of Pisano's pulpits will be seen. The Siennese one, which is octagonal, rests on ten pillars; the hexagonal one of Pisa on seven. The same animal forms support them, the same cusped arches rise above them, and in the reliefs are the same scriptural subjects with very slight variations.

These reliefs—which are: 1, The Nativity; 2, Adoration; 3, Presentation; 4, Crucifixion; 5, Last Judgment—are worthy of a deep study, for in them a strong classic bias is struggling with the rude handling of traditional Art. Where Niccola has followed his Greek models, as in the figure of our Lord in the

(1) See "Ghiberti and Donatello, with other Italian Sculptors," by Leader Scott.



THE BAPTISTERY AT PISA. *Built of Marble. Begun by DIOTI SALVI in A.D. 1153.*

E

Crucifixion, which he has taken from a Roman Hercules, and in several figures of the Last Judgment, one is astonished at an Art so far advanced for the time.



THE PULPIT OF THE BAPTISTERY AT PISA. By NICCOLA PISANO. A.D. 1260.

The Nativity has a recumbent Virgin, reproduced from an Etruscan tomb,

sarcophagus and all. Yet where he has no antique model, as in the Adoration and Presentation, he falls back into large-headed figures of ordinary thirteenth century Art, modified, however, by a classic dignity of drapery.

In the figures, which stand between the arches, and in the corners above them, there are direct signs of imitation from the antique. The prophet Moses, with his arm supported by a youth, in the Pisan pulpit, is copied almost line for line from a Bacchus in the Greek vase of the Campo Santo; the only difference is that the youth, who in the antique urn is nude, in Niccola's relief is partially draped. The Eve and the Fortune are like Venus and Abundance on Roman coins. There is also a Hercules with lions, probably inserted with scriptural reference to Samson, which is intensely classic. Mr. Ruskin says that in the five cusped arches of Niccola's pulpit you see the first Gothic Christian architecture; "the change, in a word, for all Europe, from the Parthenon to Amiens Cathedral. For Italy it means the rise of her Gothic dynasty: it means the Duomo of Milan instead of the

Temple of Pæstum."¹ This is very poetic; but Mr. Ruskin did not remember, perhaps, that Amiens Cathedral, which is a masterpiece of Gothic, and rich in cusped arches, was already nearly completed when Niccola's pulpit was built.

While the Italian architects had been improving their Roman and Lombard forms into Romanesque, the French, starting from



ADORATION OF THE THREE KINGS. By NICCOLA PISANO.
Relief on the Pulpit in the Baptistery at Pisa. A.D. 1260.

that church at Aix-la-Chapelle of which Charlemagne brought the plan from Ravenna, had reached a much more perfect style of Gothic, which had its culmination in German hands in Cologne, and from thence was reflected back into Italy, at Milan, a hundred years later.

It is more probable that Niccola's cusped arches were taken from the Saracenic architecture of the south of Italy, and that Giovanni, his son, the friend of the "Tedeschi" (German artists), was the real father of Italian Gothic by bringing in the more perfected forms of Ultramontane architecture. Possibly these

(1) "Val d'Arno," p. 17.

German artists were members of the great confraternity of architects established under Albertus Magnus in the thirteenth century, and in whom it is thought is to be found the origin of the Freemasons; they formed just such another guild as the *Magistri Comacini*, to whose skill most of the Lombard churches are due. Some give to Albertus Magnus the credit of designing the cathedral at Cologne, but positive proof only exists of his being the architect of the choir. He was author of a manual of architecture called "*Liber Constructionum Alberti in Germania*," which was the constant handbook of Gothic architecture after his time. A still older manual existed, however,—for the rules of building were kept very jealously from the general world in the hands of architects themselves—and Kugler narrates that in 1090 a citizen of Utrecht killed the Bishop who had taken from his son "*L'Arcano Magistero*," which treated of the construction of churches.

Of the German architects who practised in Italy about this time one of the chief was Jacopo d'Alemania, who built the Gothic church of San Francesco at Assisi, 1228. It is supposed that Frederick II. had sent this German to Father Elias, who was then general of the order; a monk called Fra Filippo da Campello assisted him in the erection of the tower. This is the first true Gothic in central Italy, but at Vercelli, in the north, we find that the Gothic church of Sant' Andrea was built in 1218, by a French architect whom Cardinal Guala de' Biechieri brought with him on his return through Paris after a journey to England as the Pope's legate to King Henry III.

These facts are very good proofs that Gothic architecture was improved in France from Italian models; that it was perfected in Germany, from which source it was chiefly imported into Italy; and that Nicola's pulpit was not the first Italian Gothic, the church of San Francesco at Assisi having preceded it.

Vasari tells us that this Jacopo d'Alemania, named Lapo, was the father of Arnolfo di Cambio. It is very possible that he was called Lapo by the Italians, and that he was the author of many of the early Gothic buildings. So far Vasari may be right; but his error lies in confounding him with Lapo, the fellow-pupil of Arnolfo in Nicola's studio, and in attributing to him the honour of being the father of Arnolfo di Cambio.

In 1265 Nicola Pisano was called to Bologna; artists were few in those days, and had to travel far and wide to sow the seeds of Art, and to set up enduring monuments for the behoof of future ages. He was commissioned to make the sarcophagus for the relics of St. Dominic, of Calaroga, who died in 1221, and was canonised in 1234. At the translation of his remains, in 1267, they were placed in the urn sculptured by Nicola. It was a simple sarcophagus, with reliefs of scenes from the life of the saint, of which six are by Nicola himself, and two inferior ones at the back by his scholar Fra Guglielmo, a Dominican monk, who was left

in Bologna to finish the work when Niccola went to fulfil his contract at Siena. The same classic tendency, but with less direct imitation, is visible in the "Arca di San Domenico" as in the Pisan pulpit. Niccola shows very tender feeling in the relief of the "youth fallen from his horse;" the weeping women have a classic majesty about their attitudes, and the expression of the monks is very pure and true. In that of the monks being fed by heavenly food, he reaches a height of graceful simplicity worthy of a master of the fifteenth century. Two angel youths are carrying bread on a fringed cloth; they are sculptured so as to get a back view of their forms with the heads turned towards each other, showing the profile. Every fold of their loosely girded tunics, and every line of their figures, are graceful and true to nature.

We will pass over all the architectural achievements which Vasari has attributed to Niccola, for documentary evidence shows he did not build the tower of Pisa, nor the church of San Michele in Borgo in that city, nor even the church of Sant' Antonio in Padua, which was begun 1320, nearly fifty years after his death. His chief engineering work of which we have record is the destruction of the tower of the Guarda Morto, opposite the Baptistry of Florence; and his best authentic architectural works are the church of San Domenico, Bologna, which was from his plans; that of Santa Trinità, Florence; and some edifices near Naples undertaken for Frederick II.

The beautiful fountain at Perugia was a joint work of Niccola and Giovanni. It is in three tiers, the first great basin erected on twelve grades of steps, the second on columns placed in this, the third a bronze vase supported on three figures with griffins on it which act as waterspouts. It has been hitherto considered the work of Giovanni alone, but an inscription lately discovered by Professor Massari, beneath a layer of tartar on one of the basins, proves that Niccola was associated with his son. It is thought that Niccola sculptured the twenty-four figures on the pilasters of the second basin, and Giovanni the twenty-five reliefs on the sides of the lower ones. The bronze work was cast by a Maestro Rosso in 1277. Niccola must have returned to Pisa before this fountain was finished, for Giovanni was recalled thither by the news of his father's illness, and on his arrival, after a short delay in Florence, he found him already dead.

He had lived a long life and sowed the seed of a great movement. Although two hundred years before the full Renaissance, he was the first to recognise the necessity of a return to the perfect form of the ancient Greeks, the first to lift sculpture out of the mere handicraft of the ornamental stone-cutter into the Art which makes marble a means of expression of the highest thought.

In Giovanni's works, though we trace much of his father's influence, there are other and different aims. It was about this time that German Gothic began to penetrate into Italy. There were several wandering Germans, spoken of by

Vasari as "Tedeschi," who were seeking employment in Italy. Some of these worked at Orvieto, others were employed at Siena and Assisi; and Giovanni is mentioned as having especial sympathy with them.

No doubt it is to this influence that the pointed Gothic of the Campo Santo of Pisa and of the exquisite little church of Santa Maria della Spina, which stands like a beautiful crystal on the banks of the Arno in that city, is to be traced. As in many buildings of the transition from Romanesque to Gothic, round arches



CHURCH OF SANTA MARIA DELLA SPINA, PISA. Erected in 1230. Enlarged in 1323.

are used as well as pointed; although here the round is only seen below, the whole of the upper part being pointed. This little gem of a church grew out of the intense religion which, as much as its warlike spirit, was a mark of the age. It was at first a mere oratory, on the quay of the Arno, in which mariners were wont to implore the protection of the Virgin before embarking on a voyage; but, in 1333, a merchant brought from the Holy Land a precious relic—a thorn from the Saviour's crown—and placed it in this shrine, which Giovanni had some years before begun to beautify. His filial love led him to place a portrait of his father

as one of the statues on the east front, which is rich in Gothic canopies and tabernacles of white marble. Some of these niches were filled by later Pisan artists: Nino Pisano placed a Madonna on the façade, and the altar is adorned by his best work—a charming Madonna offering a flower to the infant Saviour. He, too, sculptured his father Andrea's likeness in the St. Peter—a characteristic statue on the altar.

There exist several Madonnas by Giovanni at Pisa; one, dating 1278, was placed over Bonanno's frieze on the eastern gate of the Baptistry; statues of St. Peter and St. John stand, one on each side of it. Another Madonna is beneath Benozzo Gozzoli's fresco in the Campo Santo; this is one of his best works, a happy mixture of classic conception and human expression.

In 1283 Giovanni also went to Naples, when he enlarged the Castel Nuovo. In 1284, however, we find him back in Siena, where they made him a citizen, and he became capo maestro of the works of the Duomo, which office he held also in the years 1290, 1295, and 1299. His calls to other cities were so frequent that he was often fined for breach of contract at Siena. There is no proof except Vasari's assertion that the high altar of the Duomo at Arezzo was the work of Giovanni; indeed, documentary evidence goes to show that "Johanne Francisci de Aretis and Betto Francisci de Florentia" placed the "marble intaglio" above the altar in 1375, nearly a hundred years later than Giovanni is said to have worked there.

It is, however, at and near Pisa (whither he returned in 1299) that his best works are to be found; they are the pulpits in San Pietro in Vinculis, at San Pierro, near Pisa, and in Sant' Andrea at Pistoja, in which he followed his father's style, especially in the group of an angel holding a book and surrounded by three evangelists, which is very classic. The font at San Giovanni Evangelista, Pistoja, shows him in his best allegoric style. It rests on three statues; impersonations of the Virtues support the angles.

From 1302 he occupied nine years in sculpturing with his own hands the pulpit for the Pisan cathedral. Here, also, a curious mixture of rudeness, classicality, and realism is apparent. He has struck out a new thought, which later artists adopted, in the apparition of the angels to the shepherds.¹

The monument of Benedict II. in the church of San Domenico, Perugia, is a good specimen of Giovanni's tomb-building. It is a tabernacle supported by twisted columns; two angels hold back the curtains from the figure lying beneath the canopy; a group of the Virgin and Child, to whom a bishop and monk are presenting Pope Benedict, surmounts the canopy. The tomb of St. Margaret of Cortona, also by

(1) This pulpit was destroyed in the seventeenth century and the parts dispersed about the Duomo. The Municipality of Pisa are deliberating on a proposition of Professor G. Fontana to reconstruct it on the original design, restoring to their former places Giovanni's sculptures.

him, is less elegant. In this, angels are bearing up the lid of a heavy sarcophagus, in which the effigy of the saint is lying. The front has some small reliefs of scenes from her life.

The Scrovegni monument in the church of the Arena at Padua, 1328, was one of his latest works. He had been engaged on the "Chapel of the Cintola" at Prato since 1312. His plans included the enlargement of the whole building, the incrustation of the exterior with marbles, and the improvement of the Campanile ;



THE CAMPO SANTO AT PISA. By GIOVANNI PISANO. About A.D. 1280.

but he died before the works were completed, and left his son Bernardo and pupil Nino to finish them.

The fame of Giovanni is only second to that of Niccola in the history of this first Pisan revival. If Niccola brought true form into sculpture, Giovanni endowed it with soul ; in his love of allegory and human expression he showed that no Art is perfect without meaning ; with his predilection for Gothic architecture he had imbibed all that eloquence and fulness of mystic meaning which marks the style. The truths which these two great pioneers foreshadowed were carried to Florence

by Arnolfo and Andrea Pisano, and in that soil so favourable to Art growth they developed into the great movement of the Renaissance.

The sculptor-architects of the thirteenth century were a natural production of an age of church-building—an age when the impulse of religion was intense. Hardly had the enthusiasm of the Crusade died away, when the heart of Italy was stirred within her by the poetic fervour of the divine St. Francis, drawing all earnest souls to join his devotions on the Umbrian hills and valleys, and an echo of inspiration answered back to him farther north from the sterner St. Dominic; so that between the fire of love and the fire of self-denying zeal, all Italian hearts took flame. Each city as it formed its political government set itself, as a primal patriotic work, to build a grand cathedral for its religious worship. That of Pisa had already been built (1063—1180), the foundation of the city dating earlier than others. In Siena the work extended from 1089 to 1333. It is said that Niccola made the design for the façade in 1284, but no proofs exist of his having worked at it. The archives have records of Lorenzo Maitani, of Siena, having been capo maestro during several years from 1290, but whether he worked on Niccola's plans or designed the front himself there is nothing to show. It is true that, on being removed to Orvieto in 1310, he repeated the same design there with very little alteration. A glance at the two illustrations which we give will be sufficient to prove their similarity. Orvieto is more varied, although not more harmonious in its parts. A greater richness and grandeur are given to it in the enlarged size and deep setting of the centre door, and richer tracery and more pleasing surroundings of the wheel window above. The effect, however, of large gables and pilasters exaggerated into towers is not so pleasing.

In colouring and general effect there is a very close similarity. The front of Orvieto was a school of sculpture for nearly a century. It is not known whether the idea of hewing the whole Bible history on the white marble of the pilasters was due to Maitani or the Pisani, but all the best sculptors of the age wrought on them their ideas of the sweet old Scripture stories. It is a favourite theory to set these sculptures down to Niccola and Giovanni. The former, however, died twelve years before the cathedral was begun in 1290, and of Giovanni's work there we have only slight mention. Æneas Silvio Piccolomini, afterwards Pope Pius II., who wrote in the sixteenth century, says in his Commentaries, "*Frons altissima e admodum lata, plena statuís, quas optimi sculpsere artifices majori ex parte senensis.*" This seems to prove that to the Siennese artists is due the chief part of the work. The first sculptor was Ramo de Paganello, who was an exile from Siena. Lorenzo Maitani and his son Vitali did some of the reliefs; Agostino and Agnolo da Siena worked there, as well as Fra Guglielmo, Guido da Siena, and others, and later Andrea and Nino Pisano. But if Niccola died before the work was begun, it is, nevertheless, his spirit which is in it. Nearly all the

artists were scholars from the school he established in Siena, and several of them had worked both under him and Giovanni. The growth of Art might almost be traced in those four sculptured pilasters, where beautiful foliage intertwined forms the framework for numberless Bible stories.

In the second and third pilasters the immediate scholars of Niccolò must have worked, as the reliefs of "Noah," "Tubal Cain," and "Seth" reveal the short square figures of the early masters. In the fourth, Giovanni's imaginative manner



SIENA CATHEDRAL. *Facade by GIOVANNI PISANO. Finished A.D. 1333.*

is perfected. The "Last Judgment" is treated in much the same spirit as in the reliefs on Wells Cathedral, which are nearly contemporary. Invention has gone further, however, in the conception of Lucifer and the tortured spirits, which have an almost Dantesque force. The first pilaster must have been the latest, for here the more advanced manner of Andrea Pisano and his son Nino is shown. The "Creation of Adam and Eve" is in an advanced and natural style, the composition very much like that afterwards beautifully treated in Ghiberti's gates;

the drawing shows an evident study of Giotto. The "Temptation," and "Adam and Eve hiding," and the "Expulsion," are very dramatic and well chiselled.

How different the mode of working was with those earnest artist-architects to that of the present day! A modern sculptor carves his ornamentation on thin marble panels and faces the brickwork with them; they are, in fact, only an extraneous ornament. The sculptors of Orvieto built up their façade of solid marble blocks, dovetailing one into the other with such precision that they produced



ORVIETO CATHEDRAL. Façade ornamented with Mosaics and Bas-reliefs.
Erected in 1290—1309, From the Design of LORENZO MAITANI, of Siena.

a perfectly smooth surface, on which they hewed out their conceptions fresh from their earnest minds. The "Expulsion from Paradise" is carved right over some joints.

Of all the pupils in Nicola's Siennese school, the two artists Agnolo and Agostino rose to the greatest celebrity. They were not relatives, but so closely bound by the brotherhood of art that they almost always laboured jointly. One of their great works is the monument to Guido Tarlati, the warlike Bishop of Arezzo, erected in Siena Cathedral in 1327—1330. In this, beneath the sarcophagus on which lies the effigy of the bishop, is a series of sixteen reliefs, giving the history of all his military achievements; some of these show a good deal of life and

energy; others are inferior from want of perspective, which is always the stumbling-block of the early pictorial sculptors.

These artists have left works in several cities of Italy: a tomb to Giovanni d'Andrea Calderini in San Domenico, Bologna, sculptured 1348; the chapel of Ghino Grassi, in the Pieve at Arezzo, which is richly adorned with sculpture; and some works at Venice. The great sepulchral monument called the "Arca di Sant' Agostino," now in the Cathedral at Pavia, has been wrongly attributed to Agostino and Agnolo; it is more probably the work of their scholars Jacobello and Paolo Masigni, two Venetian brothers, whose style was so similar to that of their Sieneſe masters as to be often mistaken for it. They sculptured several tombs in and near Venice.

The Sieneſe school, which Niccola found a mere confraternity of stone-cutters and left a band of artists, flourished for some centuries; Agostino and Agnolo were its first bright lights, but in later times it produced Jacopo della Quercia, who is only second to Michelangelo in power, and superior to Florentine masters of the fifteenth century in sweetness.

In the fourteenth century there were ninety-eight names on the rolls, and it was not until the sixteenth century that the school began to decline. Yet, although numerous, fewer great masters were produced there than in Florence; and the same remark will apply to the Sieneſe school of painting, which, although showing great promise, and a true artistic feeling in its first masters, had an early decline.

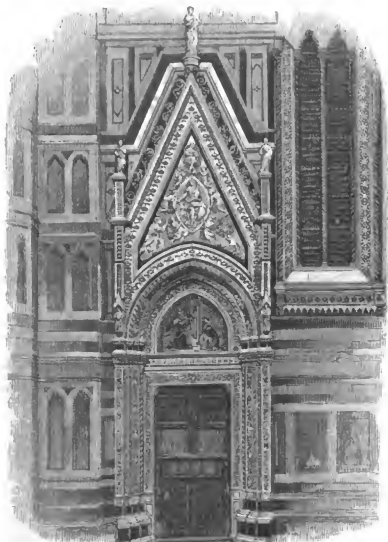
In speaking of ARNOLFO DI CAMBIO,¹ who was scholar of Niccola, although nearly his contemporary in age, we touch more nearly the story of Florentine Art. As a sculptor his works are not numerous; the monument of Cardinal de Braye, placed in Orvieto Cathedral in 1280, which is the chief of them, is, like most tombs of the time, a mixture of architecture, mosaic, and sculpture. The body lies on a sarcophagus, the sides of which are adorned with mosaics; a trefoil Gothic tabernacle is raised above it on twisted columns, surmounted on the apex with statuettes. Another of his sculptural works was the high altar in San Paolo, at Rome, with statues of SS. Peter and Paul and two apostles. This work, in which he had the assistance of a partner, Pietro, was completed in 1285, but it unfortunately perished in 1823.

It is chiefly as an architect that Arnolfo's fame has come down to us. If he did not execute many detached works of Art, he at least made worthy shrines for the sculptures of others. To him is due the first conception of the great Duomo of Florence.

The republic was by this time well established and gaining wealth, and in 1294 the worthy burghers passed a decree to build a church which should surpass in

(1) Arnolfo, son of Cambio, born at Colle in Val d'Elsa, 1232, died at Florence in 1310. That he was not, as Vasari says, a son of Lapo, is proved by a document, dated 1300, conceding privileges to "Magister Arnolfus di Colle, filius olim Cambilii, caput magister laborerii et operis S. Reparate." (Braye, *Carteggio Inedito*, vol. I., p. 445.)

grandeur and magnificence all other known cathedrals. Arnolfo, who had already become known to them by his success in incrusting the Baptistery with marbles, and his grand design for Santa Croce, was intrusted with the commission. Two models of the tribunes, much worm-eaten, still exist as Arnolfo designed them.



NORTH DOORWAY OF THE DUOMO, FLORENCE. A.D. 1408. By GIOVANNI D'AMBRGIO.
The Bas-relief of the "Glorified Madonna" is ascribed to NANNI D'ANTONIO DI BANCO.

It is, however, impossible to tell at this time what his original plan was, or to say broadly that Arnolfo was the architect of the Duomo, for it became, like the churches of Siena and Orvieto, a school of architecture and sculpture for centuries. The first stone was laid in 1296.¹ The first façade was begun by Arnolfo; the

(1) Milanesi's "Vasari," vol. I, Note p. 291.



CAMPANILE OF THE PALAZZO VECCHIO,
FLORENCE. By ARNOLFO DI CAMBIO. 1298.

second was enriched by Giotto in 1334 (he was made *capo maestro* in 1332); the third was begun by Buontalenti under Francesco I. in 1588, and left unfinished; the fourth is now nearly completed by De Fabris in 1882.

Giotto's front, which consisted of several tiers of pillared arches filled with statues, may still be seen in a fresco by Poccetti in the first cloister of San Marco. The statues were by Donatello, Andrea Pisano, and other artists of the day. Settimani, in his chronicle, gives a description of this façade, with its statues, canopies, and numberless colonnettes of porphyry, some plain, others twisted or knotted. The four Evangelists were seated in grand niches round the principal door,¹ and above it, under a beautiful Gothic canopy, was placed a marble group of the Virgin and Child, between St. Zanobio and St. Reparata, the two Florentine patron saints; two angels held the curtains. Above the entrance, to the left of the centre, was another group representing the Nativity, and on the right door a Pietà amidst a group of apostles. The other statues, which were arranged in tiers of niches, were of saints, churchmen, and illustrious men, both politicians and literati—an arrangement significant of the reverence in which power and learning were held among the Florentines of the fourteenth century. On the 25th of January, 1586, the senator Buonaccorso Uguccioni, "to his eternal infamy," as Settimani says, gave orders for this façade to be thrown down, that the new design of the architect Buontalenti might be erected in its place. This was done with the most cruel vandalism; some few of the statues were, it is true, let down by cords and saved, but all the rest, together with the porphyry columns, were flung down in pieces—a "work of shame," says

(1) They are now in four chapels in the interior.

Settimani, "which if all the world were to unite together in reproving, it could not express blame enough."

Fortunately the hideous Renaissance front of Buontalenti was never erected, and, indeed, the bare bricks which have been left for three centuries are infinitely preferable.¹

After Giotto, Taddeo Gaddi, Andrea Orcagna, and Lorenzo Filippi were successively architects till 1417, when Brunellesco added his grand dome. Thus it will be seen that Arnolfo, though to him is due the first plan, had in reality little to do with the actual building, for his design was modified by each successive architect. Other familiar landmarks in Florence, however, bear his name. He erected the Palazzo Vecchio (1298), a building which marks the transition from feudal to civic government, for it has many of the peculiarities of the mediæval fortress. Arnolfo was much cramped in his plans by being strictly forbidden to build on the site of a palace formerly belonging to the exiled and hated family of the Uberti. To avoid this "cursed ground," the palace stands for ever of an irregular shape. In the flower-like bell turret he performed one of the marvels of Tuscan tower building, for the beautiful airy structure has no solid basis, but rests in a great measure on the machicolations.

Another of Arnolfo's designs was the market-hall, now known as the Church of Or San Michele. In this he took for his type the Broletta of the Lombards, giving the upper storey, which was a granary, a Gothic type in the form and tracery of the windows. The open arches below were used as a market, as were all the Brolette, and was known as the "Horreum Sancti Michaelis;" hence, "Or San Michele." Of course, religion ruled the market in those earnest days. A Madonna, by Ugolino da Siena, which was placed there as a presiding genius, became known as miraculous in 1291; this led to the open arches of the lower part being enclosed, and the building was adapted for a church by Orcagna in the fourteenth century; after which the best masters of the Florentine school decorated its external walls with statues. Thus Arnolfo takes his rank as a pioneer of the Renaissance in Florence, for a large proportion of the productions of the later schools is found enshrined in his buildings—Santa Croce, the Duomo, Or San Michele, and the Palazzo Vecchio.

To another of Pisano's scholars is due the credit of importing sculpture to Florence. ANDREA PISANO (born at Pontedera 1273, died 1348), scholar of Giovanni Pisano, having from him learned the technical part of sculpture and obtained a true love of Art, came to Florence in later life, and there formed a close friendship with Giotto, which resulted in one of those artistic unions in which two

(1) In a late exhibition in Palazzo Vecchio of the long-hidden stores of the magazines of the Florentine galleries was an architectural elevation of this contemplated design, which consisted of the most frightful combination of square doors with architraves, great bare round windows with inartistic affected figures reclining above them, and flat pilasters.

friends seem to be moved by one spirit. What Giotto was in painting, Andrea became in sculpture. In him freedom of style overcame the bonds of tradition, and Christian tendencies replaced the coldness to which classic study tends. He is associated with Giotto in his Florentine architectural works. While Giotto himself carved what Mr. Ruskin aptly calls his "hymn of labour" round his glowing Campanile, Andrea filled with the works of his chisel the hexagons which form the second band. He also carved the four statues of prophets on the south front, and several of the higher sculptures, besides filling several niches and tabernacles on the façade of the Duomo. The statues of Pope Boniface VIII., SS. Peter and Paul, Lawrence and Stephen, four doctors and four prophets, are all his.¹

As Andrea assisted in decorating Giotto's designs, so Giotto helped him in expressing his inspirations; for it is said that Giotto gave the designs for Andrea's greatest work, the bronze doors of the Baptistery, which date from 1330 A.D. This is, however, only an unproved assertion, and it would not be fair to genius so elevated as that of Andrea to accept it entirely, although there is, it is true, much of Giotto's feeling in the compositions, which are full of simple grace and Christian sentiment. Messrs. Crowe and Cavalcaselle pronounce the figure of the Saviour in the Baptism to be the finest nude of the fourteenth century;² the lower panels have allegoric figures of the Virtues which are remarkable for purity of style and artistic drapery. A Venetian named Leonardo del fu Avanzo assisted in casting them, and at their inauguration a public festival was made. The Signoria and Gonfaloniere, accompanied by the Ambassador of Naples, went in state to do honour to the sculptor. The gates were afterwards removed to the south side of the Baptistery to make room for those of Ghiberti.

In 1350 we find Andrea in the capacity of capo maestro of the works at Orvieto Cathedral, his son Nino, who had assisted him with the Florentine bronze gates, being employed under him. The coloured Virgin and Child over the centre door was by Andrea, though it is not known what share he had in the reliefs on the pilasters. It has been asserted that he was present at a dinner held in the Stanze dell' Opera at Orvieto, given in honour of Orcagna's visit in 1389; but this would be almost impossible, for he would have been more than one hundred years of age. The Andrea mentioned in the document quoted must have been another person. Of his two sons, Nino was a worthy successor of his father. Tommaso had less talent, and is very little known, though he was patronised by Giovanni dell' Agnello, Doge of Pisa.

One or two of Nino's Madonnas are quite sufficient to mark his genius and sweet natural feeling; two are in the Church of the Spina at Pisa, and one in the

(1) These were among those saved from the wreck of 1588; a few of them are still to be seen in some private gardens in Florence very much dilapidated; some stand at the bottom of the avenue of the Poggio Imperiale, others adorn the amphitheatre in the Boboli Gardens, and a few are to be found in the Strozzi Gardens.

(2) "History of Painting," vol. I, ch. xiii., p. 347.

Minerbetti Chapel, Santa Maria Novella, a commission which he finished for his father. The tombs of Salterello, in Santa Catarina, at Pisa, and of the tyrant Agnello, spoken of above, are also by him.

He was contemporary with Giovanni Balducci, of Pisa, who worked for Azzo Visconti, and who is noted as the sculptor of the tomb of St. Peter Martyr in the Church of Sant' Eustorgio, in Milan, an elaborate structure covered with sculpture in all forms.

Alberto Arnoldi was another scholar of Andrea; he worked in Milan between



CHURCH OF SANTA MARIA NOVELLA, FLORENCE. *Begun A.D. 1278; completed A.D. 1357.*
Facade by LEON BATTISTA ALBERTI.

1354 and 1378. In Florence he is chiefly known by the Madonna on the Bigallo, for which the Misericordia Company gave the commission June 13th, 1359, agreeing to pay him one hundred and fifty florins for it—one hundred anticipated, and fifty when the work should be finished, polished, ornamented, and gilded.¹ It appears that polychromic sculpture was very much used at this time—no doubt a Tuscan reminiscence of the more ancient Etruscan method of painting the statues and reliefs of the tombs. Several documents besides the commission of

(1) "Libro deliberazione Archivio del Bigallo," A.D. 1366, filza II. p. 12.

Arnoldi to gild the Madonna of the Bigallo attest this fact. Four painters were employed to adorn the monument, now in the Campo Santo, Pisa, to the Emperor Henry VII., who died in 1313. Ciampi¹ gives the note of expenses for paint, brushes, &c.—“et pro ovis ad colores pro dipingendo ad dictum laborerium.” A certain Paolo di Giovanni in 1328 contracted to sculpture a Madonna and Child with four Saints, and to “paint the flesh, draperies, and accessories” in accordance with the custom of the time.”

It was probably due to the Florentine love of colour in sculpture that Luca della Robbia's invention was so well received. Polychrome was another custom which the Florentines inherited from antique predecessors. In Greece the earlier sculptors coloured their statues, and even Praxiteles did not disdain to place a blush on a lovely Cupid, while many of the Greek artists made specimens of “chryselephantine” statues in which the two colours of gold and ivory mingled. The Roman polythitic statues of emperors in white marble, with draperies of porphyry or oriental marbles, are due to the same feeling for colour.

Whilst discussing the architecture of the thirteenth century we must not forget the good service done to the art by the Dominican monks. What the Franciscans did for literature, the Dominicans, and before them the Benedictines, performed for art. In the rolls of these orders are many names of architects and artists of all kinds, by whom the traditions of art were kept, and handed down through a long line of illuminators and painters. Theophilus, a Benedictine monk, wrote the very first treatise on Art in the thirteenth century; the monks of Monte Oliveto were famous for their skill in intarsia; those of Monte Cassino were the inventors of painting on glass; while among the list of Dominican painters we hail in later times the names of Fra Benedetto, Fra Angelico, Fra Bartolommeo, the Della Robbia, and a host of others.

Before the Duomo was begun, Fra Ristoro and Fra Sisto, two monks of the Convent of Santa Maria Novella, had already, in 1278, commenced the church of that name, which was completed by three other monks in 1357. The façade, as it now stands, was added later by Leon Battista Alberti. The whole building, excepting this Renaissance front, is of fine Italian Gothic architecture. The plan is remarkable, from the fact that the arches dividing the nave from the aisles are of different widths. Michelangelo so enjoyed the beauty of the building that he called it “the Bride.” Santa Maria Novella is as great a shrine of fresco painting as Or San Michele is of sculpture; Cimabue, Orcagna, the Memmi, and Ghirlandajo all assisted to decorate its walls, and those of the beautiful Spanish chapel erected in the “Green Cloister” by Fra Giacompo da Nepoziano in 1350.

(1) Ciampi, “Notizie Inedite,” doc. 6.

(2) “Archivio Storico Italiano,” vol. x., p. 282, nuova serie.



THE DUOMO AND CAMPANILE AT FLORENCE.

GIOTTO'S Campanile (A.D. 1334). Duomo, erected by AERNOLFO DI CAMBIO (begun A.D. 1296); with BRUNELLESCHI'S Dome (A.D. 1470).

CHAPTER II.

LITERARY BIAS.



It has always been a question, whether the art of a given era is a leader of tone or a follower; whether literature inspires art, or *vice versa*; or whether both are influenced by a state of society which is the result of a certain political status. Lessing has gone deeply into the question in his "Laocoon," but he has not succeeded in satisfactorily proving whether the poetry of Vergil gave rise to the statue or the statue inspired the poet. Mr. Walter Pater, in his "Studies in the History of the Renaissance," seems to ignore any such connection when he says, "The various forms of intellectual activity, which together make up the culture of an age, move for the most part from different starting points and by unconnected roads. As products of the same generation they partake, indeed, of a common character, and unconsciously illustrate

each other ; but of the producers themselves each group is solitary, gaining what advantage or disadvantage there may be in intellectual isolation."

History seems to disprove this assertion ; there is in every age a certain bias which influences all art, literature, and tone of thought, binding them together in the bonds of a common sentiment.

There might exist the temporary isolation of a great genius such as Dante, who arises in one age to prophecy, as it were, the tone of a future age ; but it is the isolation of a leader of multitudes going alone before them.

Literature leads imagination—poetry inspires art, painting illustrates poetry, music follows and interprets both. The literature and art of an age are interwoven, the one with the other, and the same tone of society and thought gives birth to both. Nicola Pisano and his school put into form the myths and religion of their times. Dante enlarges on and spiritualises them. Thus three great writers led the whole movement of the Renaissance, which may be looked on as of a triune nature—Dante standing as the emblem of the soul, Petrarch of the mind, and Boccaccio of the body. The art inspired by Dante and his followers is noble in its passionate meaning and spiritual mysticism ; to this belong Giotto, Orcagna, and the earlier Siennese masters. Petrarch, the humanist, led the tone of feeling which produced the Lippis and Masaccio ; while the roots of Botticelli's more poetic yet sensuous art are to be found in Ariosto and Boccaccio. The spiritual ecstatic colouring and celestial compositions of Fra Angelico are more akin to the exalted strains of the poetry of St. Francis. The arts have for aim the representation of truth in nature, which is part of divine wisdom ; poesy aims at delineating the "good," *i.e.* the highest and deepest feelings of the soul, which is equally a part of divine wisdom. From the true and the good is born the beautiful, and poesy and art thus become united in one aim. They are, in fact, only two different dresses in which to clothe the soul.

The art of an age is, however, not only influenced by its literary atmosphere ; it also requires a genial soil. The political bias has a great deal to do with this, for without freedom art cannot flourish. It is remarkable that none of the despotic governments produced an early school of painting ; that honour was reserved for the republics—Pisa, Florence, and Siena, and later, Venice.

The greatest of these was Florence, for in her was more nearly reproduced the social status which caused the great artistic age of Greece. Like Athens, she had an active political government, often changing, yet extremely cultivated ; "too free for a fixed government to last, but so free as to be the best art school, and give laws of art to other cities." This is probably because freedom fosters individuality and gives imagination full play, producing great originality and variety of thought.

But a good carried to excess often becomes an evil, and rampant virtues have

a knack of running wild into vices. Individuality fostered as a means of advancement grows into self-love, that hardens into selfishness and generates the despot. So out of the free burghs of the twelfth and thirteenth centuries arise the reign of despots in the fourteenth and fifteenth, and these, by the appeals of the oppressed for aid against the oppressors, result in foreign enslavement during the sixteenth and seventeenth. In the soil of the free burghs, art almost always flourishes in its pure state and with its true aims; under the despots it lives according to the tyrant's taste, and is lowered by its dependence; under foreign enslavement it is transplanted and dies.

In the thirteenth and fourteenth centuries a strange mixture of warlike and religious instincts was paramount in Florence as in all Europe. The same fervour that had awakened the Crusades, and blended in one the instinct of the half-savage man to fight, and the impulse of the half-civilised awakening soul to pray, was to be found in the Florentine; but, closed in as he was by his narrow bond of city walls, the impulse was concentrated.

The echo of the stirring voice of the monk who had awakened Europe had died away, but the nearer voice of St. Francis, speaking from amidst his little band of brothers on those soft green Umbrian hills, penetrated into the city by means of brown-robed monks, and stirred the souls of the burghers. The Florentine no longer cared for distant crusades and far-off sanctuaries: his foes and his shrines were close at hand. He had to keep his neighbour from oppressing him, and to beautify the holy places of his own city. There was a shrine to be built for Ugolino's Madonna, which had worked so many miracles in the market-place—the grandest church in the world had to be erected to the memory of Santa Reparata in the "flowery field;" a silver altar to be sculptured to the glory of his patron, St. John the Baptist. So while half the citizens were fighting and driving each other in turns out of those walls, now become too narrow to hold them in peace, the others were trying from the depth of their faithful souls to propitiate God and the protecting saints.

In the midst of mingled strife and religious fervour, new ideas began to excite the quick Florentine brain, and a struggle took place in the minds of a people awakening to independent intellectual existence between the narrow dogmas of priestly tradition and the great truth that man is a free agent, and has a right to express his thoughts in his own way; these throes resulted in the birth of Italian literature and art.

Dante is usually looked on as the father of Italian literature, but he more truly held the same position towards it that Giotto did to painting, for he too had his masters and predecessors, the heralds of the Renaissance of literature, at the head of which his name stands. Before his genius was recognised Albertinus Muscattis was crowned poet by the Bishop of Padua, and the students came in procession

with tapers to do him honour. Ere Dante was born, the princely Thomas Aquinas, pupil of Albertus Magnus, had awakened by his masterly teaching the reasoning mind of Europe and founded the study of jurisprudence and philosophy, which became the basis for the wider culture of the succeeding centuries. The great poet had hardly reached the age of manhood when his master Brunetto Latini had written his "Tesoro," a manual of the teaching of his day in philosophy, literature, and morals, and had given the first geographical work to the Italians, in his description of France and Italy. To the influence of these two men is, in a great measure, to be ascribed the metaphysical tone of the thirteenth and fourteenth century Art, shown in the impersonifications of virtues and sciences,

the apotheoses of St. Thomas Aquinas, &c. Brunetto Latini was a prophet of humanistic teaching in a still more marked way, by his aphorism, "Heaven and earth are made for man, but man is made for himself."

In thus placing Dante's predecessors as the pioneers of the Renaissance, we do not detract from his undisputed claim to honour as its true leader. In him we recognise the first great individuality—he was the first to give vent to the outpourings of a passionate, restless soul, conscious of independent immortal life and of human oppression. If he did not directly lead the Renaissance, his great mind became a mine from which his century drew all its finest ideas.

Petrarch was the first "humanist," i.e. "he recognised the dignity of man



PORTRAIT OF DANTE, ascribed to GIOTTO.
Painted about 1302, on the wall of the old Chapel of the
Bargello, Florence.

as a rational being apart from theological determinations, and thought that classical literature alone displayed human nature in the plenitude of intellectual and moral freedom."¹

The watchword of the age was "Litteræ Humaniores." Petrarch worshipped Cicero, collected MSS., coins, and inscriptions, advocated public libraries, and "waged war against tradition, pedantry, and superstition," pleaded for free play to the intellect; in fact, led the tone of feeling which made Florence a synonym for culture in the next century. Yet in his own life he was worldly and childishly

(1) Symonds's "Renaissance of Literature."

vain, loving praise inordinately. Already in him we see signs of that separation of actual and intellectual life, which formed so great an anomaly in the age.

Boccaccio, Petrarch's scholar, began by revering Vergil and Dante; then he worshipped the living Petrarch more than all, and almost made him his conscience. If Petrarch was the inaugurator of Latin classicism, Boccaccio may be looked on as the father of the Italian *furor* for Greek. He learned the language from Leontius Pilatus, for whom he got the appointment of Greek Professor in Florence; but Leontius proved a poor and ignorant master. From his teaching, nevertheless, Boccaccio made the first translation from the Greek; his Homer was the foundation-stone of the Renaissance, the revival of Greek literature after seven hundred years.

In these three men then, as we have said, the great types of art are founded—Dante, the type of the Purist, seeing life through its eternal meanings; Petrarch, of the Naturalistic schools, interpreting humanity through the classics; Boccaccio, the Sensualist, making the beauty and enjoyment of the body the end of life. To the first class belong principally the mystic artists of the thirteenth and fourteenth centuries; to the second, the Florentine school, headed by Masaccio, which was governed by reason; to the last, the schools of the decline, when artists who had begun by humanising religion ended by humanising classicism.

What Italian art would have become if the classic movement had not intervened we have no power of judging, but Dante, Giotto, Masaccio, and Lippi show the great power of self-development in the Florentine character, and it is probable we should have had one of the finest naturalistic schools of art that can be imagined.

Having thus slightly glanced at the political and social atmosphere of the age, we will now speak of the painters who chiefly illustrate it, only remarking that, as art was still in its infancy, one has to look more for the reverence and earnestness of a wondering child, than for the complete power of expression of thought, which is the attribute of a man.

The school of Giotto, therefore, has the intense mysticism of a youth who finds the meanings of nature too deep for him to dare to penetrate them.

The school after Michelangelo, in its virile power, has unravelled all the secrets of nature, and in the fulness of human knowledge has lost the reverence of the youthful mind.



ALLEGORY OF GOOD GOVERNMENT. By AMBROGIO LORENZETTI. A.D. 1337-1339.
In the Palazzo Pubblico, Siena.

CHAPTER III.

PAINTERS OF THE FIRST ERA.



ART has been customarily looked upon as entirely dead during the ages between the ninth and the thirteenth centuries, but this is not true; painting was in the same condition as sculpture, being either Roman art half barbarised, or Greek art paralyzed by Byzantine convention. Under the rule of the later emperors nothing but richness of material was thought worthy of notice, consequently the age produced only glowing mosaics glistening with real stones on a groundwork of glass tesserae with gold leaf fused in them, and gold altar-fronts richly embossed in stories from the Bible, and adorned with enamels and precious stones. Of these the finest specimens extant are the "Pala d'Oro" of San Marco, Venice; the rich altars of Sant' Ambrosio, of Milan, dating A.D. 835, and inscribed by the Magister Faber Volvinus; and the "Palliotto" or silver-gilt altar-front at Monza, which dates two centuries later and is still more debased in style. After this, for a century or two, Byzantine mosaics

(1) See Illustration on page 78.

and Madonnas were almost the only styles of art in vogue, although miniature painting was already being practised in the convents. Indeed, in these dark ages it was solely in the seclusion of monasteries that art lived at all, and the world's debt to the early religious orders for their safe preservation of both the traditions of art and of the priceless old classic MSS. is very great. There must have still lingered some spirit in the paintings of these monks, for we read of Bogori, the King of the Bulgarians, having been converted to Christianity in the ninth century by a painting in which the monk Metodio had depicted a last judgment of so fearful and terrible a nature, that no one could look on it unmoved.¹

It is said the love of miniature was spread in the south of Italy by Bertaire, a French abbot of Monte Cassino, the great monastery near Naples.² In Florence the art was not entirely confined to monks, although in this epoch they were its chief exponents. Cimabue and Giotto both illuminated MSS. when young, and Dante speaks of Franco Bolognese and Oderisi da Gubbio as the

"Onor di quell' arte
Ch' alluminare chiamasi in Parisi,"

and he makes them expiate in purgatory their pride in their artistic fame.

Simone di Martino illuminated the Vergil of Petrarch, which is now in the Ambrosian Library at Milan.³ It was even a knightly accomplishment, for René d'Anjou, Count of Provence, while contending for his kingdom with the Aragonese, learned miniature painting in Florence from Bartolommeo della Gatta.

But after all, the mosaics and altar-pieces are the chief remains of art of the twelfth and preceding century. The Byzantine mosaics of San Marco, the early Christian basilicas in Rome, and of the churches of Ravenna are too well known to need description here, and may be taken as a good type of conventional art. Hard as the unyielding material in which they are worked, constrained as the dogmatic religion which produced them, yet rich and gorgeous as the emperors who commissioned them, these imperishable works remain while art has gone on to greater development—as the chrysalis still lies, stiff and lifeless, on the ground, while the butterfly to which it gave birth disports in free air above it.

Nearly every Italian church contains one or more of the Byzantine Madonnas with smooth oval face, almond eyes, and stiff limbs. There are also several black Madonnas called "*Acheiropoietes*," and said to be miraculous—such as those at the SS. Annunziata in Florence, the Impruneta, Monte Nero, near Leghorn, and others. The true story of these Madonnas is that they were brought as memorials of conquest from the Crusades, in which the Greek generals carried them at the

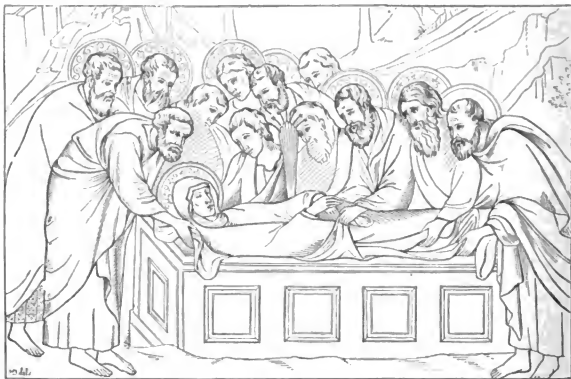
(1) Padre Marchese, "*Memorie*," &c., vol. I., p. 7.

(2) Viardot, "*Les Merveilles de la Peinture*."

(3) Padre Marchese, "*Memorie*," &c., vol. I., cap. 12, p. 202.

head of the army, so that Mary was called the leader. They were dark, in reference to Solomon's words, "I am black, but comely."¹

Thus we see that before the dawn of the Renaissance all the styles of painting were known and practised—mosaic, panel-painting, miniature, and fresco. For if we may take the testimony of Paulus Diaconus, the historian of the Lombards, we find that the palace of Theodolinda, in Monza, had paintings on the walls, showing the Lombards in their peculiar dress, &c.; and for its common use in Dante's time we have his own testimony when he says that at the house of the lady where he met Beatrice he leaned against a pictured wall which surrounded the room.²



THE ENTOMBMENT OF THE VIRGIN. *Part of the Altar-piece by DUCCIO. Completed in A.D. 1310.
In the Sacristy of the Cathedral at Siena.*

The first honours of the new birth of painting are due to Siena, as those of sculpture are to Pisa; it was reserved for Florence to perfect both. Guido of Siena made the earliest effort to introduce more freedom of expression and a less stiff pose of the head, and though his works are still very imperfect there are signs of life. Giacomino da Turrata, or Fra Mino, the mosaicist, who in 1225 executed the mosaics of the Baptistery of Florence, was his scholar. Ugolino,

(1) Viardot, "Les Merveilles de la Peinture."

(2) "Vita Nuova," p. 44. "Allora dico che poggiavi la mia persona simulatamente ad una pittura la quale circondava questa magione."

born about 1260, who painted the miraculous Madonna of Or San Michele, was remarkable for his lifelike colouring ; but the true emancipator of the Sienese school was Duccio di Boninsegna, whose masterpiece is in the Duomo of Siena. It



FROM THE "MAESTA" OF SIMONE DI MARTINO. A.D. 1315. In the Palazzo Pubblico, Siena.

consists of two panels, one a Madonna, and the other the life of our Lord in a series of small views, of one of which we give an illustration. Even he has



PARADISE OBTAINED BY DEVOTION TO THE CHURCH.
*Part of the Wall Paintings formerly attributed to SIMONE DI MARTINO, now thought to be by ANDREA DI FIORENTIA.
 In the Spanish Chapel in Santa Maria Novella, Florence.*

signs of Byzantine colour and composition, crowding a number of little figures into each scene; but in the greater freedom of attitude and flow of drapery, in the grace of his women, and the tender devotional expression of his faces, we recognise a forerunner of Fra Angelico. There is another painting by Duccio at Arezzo, which has all his best characteristics.

From this time art was no longer confined to expressing dogma in set conventional forms. Italy awoke from its lethargy, Dante's individuality began to stir up minds which were struggling for freedom and trying to establish in Florence such a republic as that of which Plato dreamed. St. Francis, with his beautiful religion, full of the poetry of love and the beauty of nature, awoke the earnest soul in the minds of the people. The stiff old Byzantine Madonnas would no more content them than a lifeless idol would content a seeker after a living God. Religion became a vital thing to them, and if its truths were to be represented it must be in lifelike forms. This was the spirit which almost simultaneously moved Simone di Martino in Siena and Giotto in Florence—the one the friend of Petrarch, the other of Dante. Simone was one of an artistic family, his brother Donato and brother-in-law Lippo Memmi being often associated with him, as in the paintings at San Gimignano, where Lippo painted from Simone's design, and in the famous fresco of the Palazzo Pubblico of Siena, known as the *Maesta*, from which our illustration is taken.

Simone and Donato went to Avignon in 1339, where they painted in the portico of the cathedral a St. George and the Dragon, now lost, and a Madonna enthroned, which still exists. Simone also painted the hall of the Consistory in the Papal Palace with figures of Sibyls and Prophets, and adorned two private chapels there, the first with frescoes of the history of St. John the Baptist, and the other with legends of several saints.

It is said that he first met Petrarch at Avignon, and that the poet expressed a wish for a likeness of Laura, which the painter afterwards took, and for which he was rewarded with two sonnets. The portraits of Petrarch and Laura are introduced into one or two of his later works, more especially the frescoes of the Spanish chapel in Santa Maria Novella, but these have been so repainted as to be no longer authentic specimens of his style, even if they were his originally. A painting on wood by him, once in the Duomo, is now in the Uffizi Gallery. It is an Annunciation, treated in a very pleasing though quaint style, full of refined feeling, and signed as the joint work of Simone and Lippo, 1333. A grand work by Simone, painted for the Dominicans of Santa Catarina at Pisa, in 1320, was composed of thirty-five compartments, with beautiful figures of saints and angels. This is now scattered into fourteen parts, some of which are in the Pisa Academy, others in the Seminary. His frescoes in Santa Croce, San Gimignano, and the chapter-house of Santo Spirito have all disappeared.

Although the Sieneſe ſchool ſhewed the firſt ſigns of life, the Florentine was very nearly its contemporary; indeed, the Florentine painters had their ſtatutes in 1349, while thoſe of Siena only date from 1355. Another older contemporary of Giotto was Margaritone of Arezzo, who, under quite independent training, was nevertheless imbued by the ſame ſpirit which actuated Cimabue and Duccio, and is to be reckoned with them as one of the forerunners of the Renaiſſance. His works, of a Byzantine form but freer feeling, are found in Arezzo and other Italian towns: one, a Madonna and Child, with ſcenes from the lives of the Saints, is in the National Gallery, London.

We will paſs with a ſlight mention the high-born Florentine Cimabue, whoſe Madonnas, although they made the city glad in his day, yet ſeem to us but little removed from their prototypes, and will come at once to his protégé and ſcholar Giotto, who is, after all, the real father of the Florentine ſchool.

GIOTTO.

What Cimabue aimed at, Giotto¹ moſt gloriously achieved—he flung off the trammels of Byzantine tradition and put into art a divine ſoul and a human intereſt. This great genius ſpent his early boyhood in tending his father's flocks on the ſlopes of the hills in Val d'Arno, drawing the forms of ſheep on the rocks and ſtones, making ſketches of his mother and father² with charcoal on the walls of their hut, till Cimabue, it is ſaid, diſcovered the boy and carried him to Florence, where he was engaged at the time in painting for the monks of Santa Maria Novella. Here Giotto's education proceeded rapidly; he watched the workmen, buſy in building the great Duomo, and ſaw Santa Croce ariſe under the hands of Arnolfo; he recognised the dignity of art when all the city made feſta on the completion of his maſter's picture. He ſaw Dante and heard him ſpeak, no doubt dreaming over the deep allegories in his poem, and the poeſy of art began to ſtir his own ſoul.

The allegoric tendency of the age in art and literature was a natural outgrowth from the emblematic early Chriſtian art, being merely the ſame feeling let free from arbitrary tradition. It runs through everything, from St. Francis's allegories of his myſtic bride Poverty, and Dante giving eternal forms to ſins and human feelings, even to the tomb builders who placed a heavenly canopy over their decaying houſe of clay, and impersonated the Virtues as its guardians, and the

(1) Giotto, ſon of Bondone of Colle, born at Veſpignano, in the Mugello, in 1266; died 1337, at Florence.

(2) For another verſion of Giotto's entering Cimabue's workshop, ſee note, Milaneſi, "Annot. Vaſari," vol. I., p. 371. He quotes an anonymous commentator on Dante, who, writing in the fourteenth century, ſays that Giotto was born in Florence, and was placed by his father to learn the woollen trade, but the boy, inſtead of going to his own "bottega," ſtopped by the way in Cimabue's workshop. His father, on aſking the wool merchant how his ſon got on, learned to his ſurpriſe that he had not been at work for many days. Finding his proclivities for art ſo ſtrong, he at length allowed him his choice and placed him with Cimabue.

church architects who allegorised the months round the doors of their cathedrals to show that time forms the door of eternity.

This allegoric instinct is especially strong in Giotto, second only to his humanity; where he is not admirable in his touches of tender nature, he is full of meaning in his allegoric forms. The first is to be studied in his life of St. Francis, in Santa Croce, where his sorrow-stricken monks are full of natural feeling; the second in the frescoes in the Church of San Francesco of Assisi, where every scene and figure are fraught with meaning.

The four compartments in the groined vault of the lower church at Assisi, namely, "St. Francis espousing Poverty," the allegories of "Chastity" and "Obedience," and the "Glorification of the Saint," are the finest exponents of his



GROUP FROM THE ALLEGORY OF POVERTY. By GIOTTO.
Wall Painting in the Lower Church of San Francesco, Assisi. A.D. 1296—98.

imaginative genius. It has often been said that Giotto took his idea of these from the eleventh book of Dante's "Paradiso," where the poet speaks of the marriage of St. Francis:—

"Che per tal donna giovinetto in guerra
Dal padre corse, a cui, com' alla morte,
La porta del piacer nessun disserra;
E dinanzi alla sua spiritual corte,
Et coram patre le si fece unito;
Poesia di dî in dî l'amò piu forte.

Questa, privata del primo marito,
Mille e cent anni, e più, dispetta e scura,
Fino a costui si stette senza invito.

• • • • •
"Ma perch' io non proceda troppo chiuso,
Francesco e Poverà per questi amanti
Prendi oramai nel mio parlar diffuso
La loro concordia, e i lor lieti sembianti,
Amore e maraviglia e dolces guardo
Facean esser cagion de' pensier santi." ¹

At a first glance it seems very probable that the fresco was inspired by this image, but on a second it is seen that the painter takes a wider view of his subject. He places the angels as witnesses of the heavenly union, and he gives the world's opinion of it in the mocking boy and the scornful group of rich and great who turn disdainfully away from the angel's invitation. Besides, the probabilities are that the picture was painted before the poem was written; Giotto worked at Assisi between the years 1296 and 1298. Dante's poem was certainly written after 1300, for he speaks of having passed the middle of his life, "Nel mezzo del cammin di nostra vita, Mi ritrovai per una selva oscura," in a retrospective sense.² This point, the age of thirty-five, was precisely at A.D. 1300, so that it is more probable that Giotto's painting gave him the idea of the marriage of St. Francis, if indeed they did not both draw from the same source the "canzone" and "forette" of the poet-saint himself.

For his other allegories Giotto certainly had no inspiration from Dante. His "Chastity" sits in her strong fortress guarded by battlements, tended by angels, and refusing crowns and palms offered to her. In the foreground a man is being baptized with pure water by angels; Purity and Strength are greeting him, while a heavenly host guards the fortress. St. Francis leads forward a multitude of pure souls, and Penance drives away the impure earthly love.

(1) "A dame, to whom none openeth pleasure's gate
More than to death, was, 'gainst his father's will,
His stripling choice: and he did make her his,
Before the spiritual court, by nuptial bonds,
And in his father's sight: from day to day,
Then loved her more devoutly. She, bereaved
Of her first husband, slighted and obscure,
Thousand and hundred years and more, remain'd
Without a single suitor, till he came.

• • • • •
But not to deal
Thus closely with thee longer, take at large
The lovers' titles—Poverty and Francis.
Their concord and glad looks, wonder and love,
And sweet regard gave birth to holy thoughts."

Cary's Translation.

(2) Dante in his "Convito," tratt. iv. 23, says that the middle of a man's life (thirty-five years) is the time when his reason triumphs over his passions, and he sees the inner meaning of things.

In the third fresco "Obedience," robed in black, places a yoke, whose cords are held by heavenly hands, on the neck of the kneeling St. Francis, enjoining silent endurance by placing her finger on his mouth. His eyes are fixed on Christ, who shows the blood pouring from his side, thus giving the example of obedience unto death. Prudence and Humanity accompany Obedience.

More perfectly conceived allegories could not exist. The fourth compartment shows St. Francis clothed with gems enthroned in heaven, and hosts of graceful angels are singing and playing around him. There is intense life in the ecstatic faces of the figures, and a charming freedom of line in their flowing draperies.

In the upper church, on the walls beneath the Gothic windows, are twenty-eight scenes from the life of St. Francis, but they are not so well preserved as those in the lower church, and Giotto's colouring, always pale, has much faded. The upper range of frescoes in this church, as well as those between the windows, are by Cimabue, and a good comparison may be made between the style of the master and that of his greater pupil. Cimabue's frescoes consist of scenes from the Old and New Testaments, from the Creation to the Crucifixion. Truly in those days the want of books was well compensated when the Bible lay spread out on the walls of the churches.

There is only one specimen known of Giotto's skill in mosaic, the "Navicella" over the central door of the vestibule of San Pietro, Rome; it has been much repaired. The commission was given in 1298 by Cardinal Stefaneschi.¹ The Navicella represents the Apostles in their ship on Lake Tiberias, when St. Peter's faith fails him in walking on the water. It is so much restored that a true judgment of the original work can scarcely be formed, but enough remains to show the graceful lines of the bark and the curving wind-filled sails. There is something almost Dantesque in the demoniac forms of the winds blowing in contrary directions; they are placed in close contrast to the Fathers of the Church holding out sympathetic hands from above. Here, again, is deeply thought allegory: the ship figures the Church, the demon winds the dangers of sin which beset it, the guardian fathers its safeguards. St. Peter's sinking emblematises that the danger of leaving the ship is only to be counteracted by the helping hand of Christ himself. In the man fishing on the bank is an emblem of the priesthood "fishing for souls." Here we see Giotto as a true churchman. Sometimes his love of allegory led him into satire, as in the painting he made for Alfonso I. at Naples. On being asked by that monarch to paint his kingdom he drew a donkey being beaten, and yet pushing a new stick to his master wherewith to beat him more. Each of these sticks had a crown or a sceptre on it. The allegory of a realm governed by tyrants and always desiring new monarchs was complete.

He gave a similar lesson to Florence in a fresco at the Bargello, then the

(1) "Archivio Vaticano," p. 87. Milanese's "Vasari," vol. I., p. 386, note.

palace of the Podestà, where he depicted the Commune being robbed by many persons. The Republic itself was placed as a judge on a throne, sceptre in hand, and the scales balanced above his head; four Virtues stood by to aid him—Strength or Fortitude, with courage; Prudence, with her laws; Justice, with arms; and Temperance, with words. Here we have Giotto as a legislator as true in this as in his religion; and his wit apparently equalled both, for the old chroniclers and novelists are full of stories of Giotto's *bons mots* and clever jokes. If we can judge from Sacchetti and Boccaccio, a Florentine would sacrifice a great deal to play a good practical joke, and Giotto was not behind his contemporaries in this characteristic. A rough countryman, who had no knightly training, brought his shield, requesting the master to paint his arms on it. Giotto painted a perfect trophy of greaves, cuirasses, swords, lances, helmets, &c., &c. The insulted client refused to pay, and demanded redress from the hands of justice, but the judge decreed that Giotto had fulfilled his commission and that six lire were due to him.¹

He even played practical jokes on his master; placing a fly so naturally on the nose of a figure which Cimabue was painting that he tried to brush it off with his hand.

In 1306 Giotto was called to Padua to paint the interior of the Scrovegni Chapel, usually called, from its being erected on the site of a Roman amphitheatre, the Cappella dell' Arena. Fortunately this masterpiece of his art is still preserved to us. The chapel stands in a green garden, and was, it is said, not only decorated but built by Giotto. It consists of a single aisle with a tribune at the end. The windows are placed very high so as to leave a wide expanse of wall for painting. It has a stone seat or bench running along the whole length of the wall—a peculiarity of the thirteenth-century churches, and rarely seen after that time.

The paintings are in three ranges. The uppermost depict the life of the Virgin, the second that of the Saviour, the third are allegoric figures with architectural ornaments; opposite each Virtue is its antagonistic Vice. In the time of Giotto, when every stroke of art had a meaning, the personification of the Virtues held a prominent place. Just as in the sixteenth and later centuries, when classic art ran wild, every artist must paint his conception of beauty in the form of a Venus, so in the thirteenth and fourteenth centuries, when the hitherto hidden mysteries of faith began to take tangible form, each painter idealised, or rather personified, the Virtues from his own point of view. I believe the Gothic architect-sculptors were the first to do this; there are rude symbols of the Virtues on almost every Gothic church in which sculpture takes a large part—of this the porch of San Marco and the Ducal Palace in Venice are very interesting examples.

Giotto repeatedly painted the Virtues; at Assisi he restricted himself to the

(1) See also "Sacchetti Novelli," xx. and lxxv.

three which especially illustrate the vows of the Franciscan order; those of the Arena, being universal, form a very full list. Taddeo Gaddi depicted them in the Spanish chapel in Santa Maria Novella, Florence; Orcagna sculptured them on his altar in Or San Michele; Balducci on his tomb of St. Peter Martyr; Giovanni Pisano round the fountain at Perugia; and we find them not only in art, for Dante and Spenser have humanised them in poetry.

Of all the personifications, those of Giotto have by far the deepest meaning; for instance, the Temperance of Balducci, that of the Ducal Palace, and others, are represented merely as bearing a cup or pitcher. Giotto goes further, taking a moral as well as realistic view. His Temperance has a bridle on her lips, and is sheathing her sword, by which he includes temperance in word and deed. Charity by others is represented as a woman with several children, or as distributing loaves of bread. Giotto gives her a glory and fiery cross, crowns her with flowers; she receives treasure from heaven with one hand, and gives it away with the other in the form of corn or fruit.

Prudence is variously represented; that of the Ducal Palace is a man with a book and compasses, wearing a noble cap. Balducci of Pisa, on his tomb of St. Peter Martyr, and Orcagna in Or San Michele, represent her with three faces, scanning the past, present, and future; Giotto, as a Janus-headed female gazing in a convex mirror, compasses in hand.

Hope is usually drawn as a woman with sweet, upturned expression; that of the Ducal Palace gazes on a hand in a beam of light. Giotto flies at once to the fulfilment of heavenly Hope in his winged figure rising in air, and the angel waiting above to crown her. In giving the Virtues feminine forms and the Vices masculine ones, he emblematises the greater strength of vice in the human mind.

Of the long series of paintings above the Virtues in the Arena Chapel it will be impossible to speak fully, but they are most marvellous for reality of conception and intensity of feeling. When one thinks that until this time art was confined to conventional forms and unemotional figures, the life in Giotto's works becomes especially remarkable. Determined to bring the old Christian stories home to his beholders in a mode they can understand, he sometimes becomes too realistic to be quite scriptural—as in placing a maid spinning in the room next that in which St. Anna kneels praying; and in representing the Holy Family, in the Flight into Egypt, as being accompanied by serving-men. The Murder of the Innocents is treated in a much less repulsive manner than that of the fifteenth-century masters: here the terror of the women has not deepened into frenzy, but is a purely expressed agony of sorrow. The Entombment is also exquisitely treated.

The Church of Santa Croce in Florence boasts of some of Giotto's finest works—such as the Life of St. Francis in the Bardi Chapel, and the Life of St. John the Baptist in the Peruzzi Chapel. This had been whitewashed over, but one

scene, the Feast of Herod, has been cleaned, and there are hopes of finding the whole series not irreparably destroyed. In the Baroncelli Chapel is a painting on wood, the Coronation of the Virgin—a most elaborate work in five compartments. The choir of angels and saints is very charming, each of the many figures being finished like a miniature. The chapel is very dark, and the picture is unfortunately in a bad light.

In the great refectory is a very large fresco of the Tree of the Cross and the Lives of St. Francis and St. Louis. The Tree of the Cross, and the Last Supper beneath it, are probably by Giotto, but the side compartments, containing pictures from the lives of the two saints, are attributed to later members of his school. In the sacristy the doors of the presses were originally painted by Giotto; they were in twenty-six scenes, twelve depicting the life of Christ, and fourteen that of St. Francis, whose beautiful story Giotto seems never tired of repeating. Most of these are preserved in the Belle Arti, Florence; only four are wanting, of which two are said to be in the Berlin Gallery and two at Munich, but it is not certain that these really belong to the series.¹

During a long life, Giotto painted in various parts of Italy, and, it is said, went to Avignon, under Clement V., in 1305—7. He painted a beautiful series of Bible stories in the Convent of Santa Chiara, near Naples, for King Robert, in 1329. Vasari says the scenes of the Apocalypse were the invention of Dante, but as Dante died in 1321 this can scarcely be. Borroniuovo, the Director of the church in the seventeenth century, was vandalic enough to have all these priceless frescoes whitewashed.

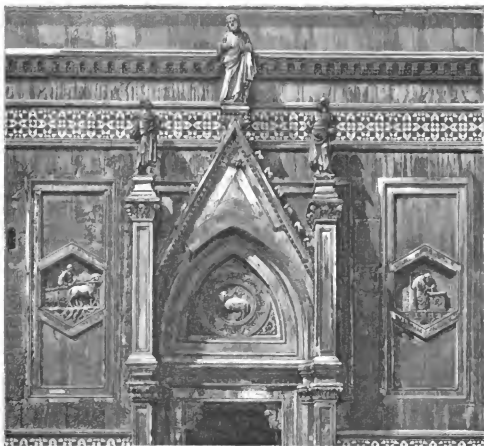
It is saddening to think of the many works of Giotto which have been lost by time and vandalism. The following are a few of the missing :—

1. All the Old Testament stories which covered the walls of San Pietro in Rome, among them an angel seven braccia high, which was painted over the organ.
2. The frescoes of San Giovanni in Laterano, the only one left being the portrait of Boniface VIII., which is now framed in glass on a pilaster in the church.
3. Life of St. Anthony, in the church of that saint at Padua.
4. The wall decorations in the Bargello, Florence, from which a few figures have been reclaimed of late years; among these is the portrait of Dante given on page 46.
5. Frescoes in the Tosinighi and Spinelli Chapels, in Santa Croce, representing scenes from the life of the Virgin. (Whitewashed over.)
6. Life of St. John the Baptist, in the Church of the Carmine, destroyed by fire in 1772.
7. The Stoning of St. Stephen, in the old Duomo of Arezzo, destroyed with the church in 1561.

(1) Milanese's "Vasari," vol. i., p. 375, note.

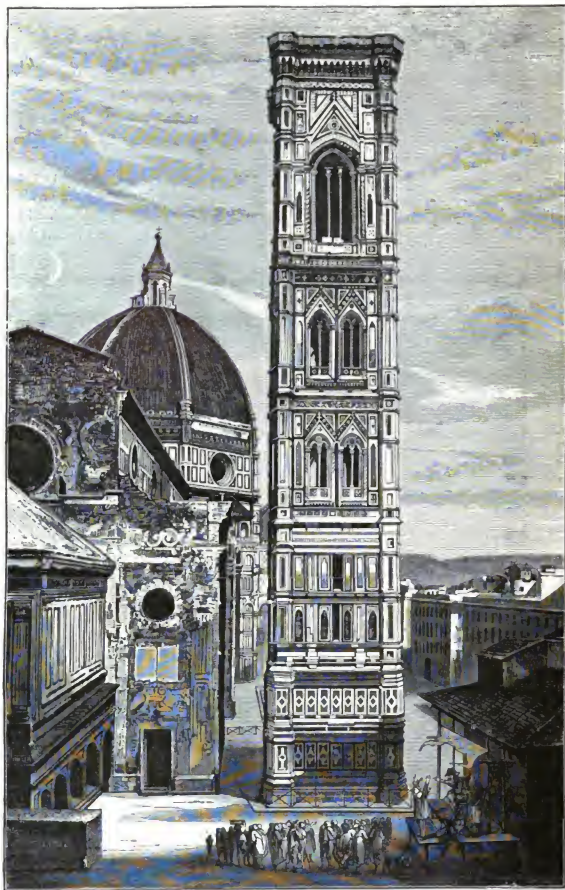
8. Life of Job, in the Campo Santo, Pisa. (Perished.)
9. Frescoes in the Palace of the Duke of Este, Ferrara.
10. Frescoes in the Chapel of Castel dell' Uovo, Naples.

It was in his later days that Giotto made his reputation as an architect. In 1332 he was appointed master builder to the Duomo; we have already spoken of his design for the façade, in which Andrea Pisano and other sculptors assisted. In 1334 he began the Campanile, subject to a decree of the Signoria that he



PORCH OF GIOTTO'S CAMPANILE.

should erect a tower which, in grandeur and richness, should surpass all other towers ancient or modern. And truly a more brilliant and beautiful structure never was raised. Rising perpendicularly without basement or buttress to the height of 276 feet, pierced by large Italian Gothic windows, rich in tracery and light in construction, the airy building seems only bound together by its occasional string courses, and supported by its shaft-like corner pilasters. To the whole of its height it gleams a mosaic of coloured marbles, while the basement is a rich collection of



CHURCH OF SANTA MARIA DEL FIORE, AND GIOTTO'S CAMPANILE AT FLORENCE.
From an Old Print of about A.D. 1680.

sculpture, Giotto himself contributing a girdle of tablets representing the history of civilisation, which is marked by human labour, religion, and the arts and sciences; and Andrea Pisano adding a second row emblematising the virtues, works of mercy, the beatitudes, and sacraments. In niches above these belts of reliefs are statues of saints and famous men by later artists. The whole fabric is a masterpiece of design by a painter-architect, full of colour and beautiful forms.

And now a word as to his style and handling. In Giotto's works the Byzantine stiffness is entirely gone; at times he goes to the extreme of flexibility, especially in the draperies of angels. This flowing undulating drapery became a mark of the Florentine school; in the early masters it retains a simple grace, but after Botticelli and Andrea del Sarto the graceful folds become exaggerated into voluminous affectations. Giotto still paints the long almond eyes of the Byzantine masters, but with this difference, that in his there are life and expression. The point in which he made the greatest advance on his predecessors was in his exquisite grouping and harmonious composition. The lines of straight robed figures have quite disappeared, his well-disposed groups show artistic balance of parts, the auxiliary figures being rightly subordinate to the principal subject, and all are disposed in easy harmony to the space filled. If he paints a triangular space between two arches, the grouping is so clever that it would seem the shape was suited to the requirements of the subject. As a delineator of character he has rarely been surpassed. His saints are divine, his worldlings "of the earth, earthy." His Pope Boniface VIII. is a true portrait, cunning, facetious, and yet carrying a certain dignity; his Dante has the face of a far-seeing poet; and his monks are a telling mixture of religion and carnality.

Vasari aptly says of Giotto "that he translated art from Greek (meaning Byzantine) into Italian," *i.e.* from a dead language into a living one. He had been a friend of Dante and of Petrarch, whose greatest treasure was a painting by Giotto, which he left in his will to Francesco, lord of Carrara.

The spirit of art awakened in Italy by Giotto lived to inspire a host of future painters, but in none of his followers was there found a more pure, religious, penetrating spirit, and in few a more natural grace than his own.

Giotto's immediate disciples were Taddeo Gaddi, Ottaviano da Faenza, who painted at Ferrara and Faenza; Giotto Pace da Faenza, whose works are in Bologna and Assisi; and Puccio Capanna, who painted several frescoes of the Passion in Assisi after Giotto's death, and a Coronation of the Madonna, with a choir of angels, in the Strozzi Chapel in Santa Trinità, Florence. His best preserved work is the Life of St. Louis, in the Church of San Francesco, Pistoja.

Besides these were Guglielmo da Forlì, Stefano Fiorentino, and Pietro



PAINTING.

BAS-RELIEFS BY GIOTTO ON THE CAMPANILE, FLORENCE.



SCULPTURE.

Cavallini. Vasari's assertion that the Sienese painters Lorenzetti and the Memmi were pupils of Giotto is not sufficiently proved.

The scholar through whom Giotto's art was chiefly transmitted to later Florentine schools was Taddeo Gaddi.¹ He was the son of an artist, Gaddo Gaddi, and godson of Giotto, whose scholar he was for twenty-four years. Taddeo was a worthy disciple of Giotto, inheriting much of his skill in colouring and grace of composition, but he shows less wealth of imagination and less individuality of character. The best of his works which remain to us are the mural paintings in the Baroncelli Chapel at Santa Croce, scenes from the Life of the Virgin, for which Tasso and Gherardo di Mico Baroncelli paid him eight hundred lire one soldo when they were finished, August 7th, 1338.²

He has told his story in a manner full of tender feeling. The way in which the women are admiring and caressing the babe in the Birth of the Virgin is especially natural. The religious exaltation in the group of women coming to meet the Virgin, as she ascends the steps of the Temple at her dedication, is very lovely; while there is quite a telling mysticism in the wise men of the east, who are astrologising—studying the heavens—on their mountain, and first behold the wondrous star. Astonishment, awe, and awakened faith are wonderfully depicted.

The frescoes which Taddeo painted in the Bellacci Chapel and in that of Sant' Andrea have all been destroyed, as well as the story of St. Francis, in which he introduces portraits of Giotto, Dante, and himself. The same fate has befallen his frescoes in the cloister of Santo Spirito, where he painted a Last Supper and Betrayal, and the Life of St. Nicholas, in a chapel in the SS. Annunziata.

One of his tempera pictures on wood, which was once in the Oratory of San Michele, in Orto, is now preserved in the Belle Arti Gallery, Florence.³

His fine paintings at San Francesco, Pisa, have been covered with whitewash, except those on the roof, which are grand figures of the founders of religious orders. Indeed, the list of lost works is long and melancholy, including some at Arezzo, La Vernia, and other places; it will, therefore, be better to speak more of what is still left to us.

The Chapter-house of Santa Maria Novella, Florence, better known as the Cappella degli Spagnuoli, has some very interesting frescoes, hitherto attributed to Taddeo Gaddi and Simone Memmi, but now acknowledged to be of uncertain origin; the evidence does not, however, exclude the possibility of Taddeo having painted the St. Thomas Aquinas. The groined roof, which has four compart-

(1) Son of Gaddo di Zenobi Gaddi; born in Florence in 1300, died 1366 (?).

(2) Milanesi's "Vasari," vol. I., p. 573. note.

(3) This has been engraved in the "Galleria delle Belle Arti di Firenze," published by an artistic society.

ments, was filled by (1) the Resurrection, in which is shown the glorified body radiating light; (2) St. Peter walking on the water, the design of which seems to have been taken from Giotto's mosaic of the Navicella; (3) the Ascension; and (4) the Coming of the Holy Ghost.

The artist has attempted to make his wall allegoric by personifying the seven sciences and the seven theological virtues beneath St. Thomas Aquinas, with Moses, St. Paul, and St. John around him, and the three great heretics at his feet; but his works, though showing great thought, do not come up to the full poetic allegory which Giotto conceived.¹ There is a painting of Taddeo's which is almost unknown existing in a little church at Megognano, a village about two miles from Poggibonsi, in Val d'Elsa. It is a Madonna, enthroned with the Divine Child in her arms; two angels keep watch behind the throne, and four kneel at the Virgin's feet, two of whom offer flowers. On the step of the throne is the inscription, "TADDEUS GADDI DE FLORENTIA PINXIT," and underneath "QUESTA TAVOLA FECE FARE GIOVANNI DI SER SIGNA PER RIMEDIO DELL' ANIMA SUA E DI SUOI PASSATI."

Taddeo² died in 1366 of a fever, leaving two sons, Agnolo and Giovanni, whom he placed under the guardianship of Jacopo di Casentino, and under the artistic guidance of Giovanni da Milano, a well-known painter, one of whose works, a Pietà, dated 1365, is preserved in the Belle Arti at Florence, and one in five compartments, a Madonna and four saints, in the Communal Gallery at Prato. His most important work is the tribune of the great altar at Assisi, where he painted a Crucifixion and the History of the Virgin.

Agnolo Gaddi followed very closely his father's style and treatment. The artistic talent, which was strong in three generations of this family, showed itself early in Agnolo, who painted frescoes in San Jacopo tra' Fossi in his early youth. These have disappeared, but we have very good specimens of his style in the Life of the Virgin in the chapel of the Cintola at Prato, in which he has closely followed his father's treatment of the same subject at Santa Croce. In a second series of frescoes in the same chapel, illustrating the Story of the Girdle, he had perforce to be original, as the legend is purely local.

The choir of Santa Croce, Florence, is covered to its entire height by Agnolo's frescoes. Here he has given the "Legend of the Holy Cross," from the death of Adam and the planting of a tree (which Seth had received from angels) on his tomb, to the time when the tree was cut down to assist in building Solomon's Temple, but rejected and flung aside, becoming in the end a bridge over a river. The Queen of Sheba on passing over it has a prophetic vision of our

(1) Some authorities doubt whether Gaddi painted this work, and attribute it to a Sienese painter.

(2) Taddeo has had the credit of many works of architecture, including the Santa Trinità Bridge. Milanese, however, says he has searched documents in vain for any proof of this, and adds that contemporary authors, such as Ghiberti, &c., make no mention of it.

Saviour on the Cross, and prophecies to Solomon that when one of his race should be hung from that tree the fall of the Jewish nation would be nigh. Solomon in alarm buries the wood, and the pool of Bethesda forms itself on the spot. Before the Crucifixion the tree rises and floats on the surface of the water, and is taken to make the Cross of Jesus. To this story Agnolo added the legend of the "Invention of the Cross" by the Empress Helena. It may be imagined that in trying to reproduce in a series of views the whole of this complicated legend, Agnolo, who was not famous for composition, sometimes failed to make his scenes intelligible. His strong point was colour, which is very bright and harmonious. This happy instinct for colour is especially visible in a fresco in the lunette of an arch in the Convent of Santo Spirito, representing a Madonna and Child, with St. Augustine and St. Nicholas.

The Belle Arti possesses a very fine panel painting by Agnolo Gaddi, which was done for the altar of San Brancazio; it consists of a Madonna and many saints, with a beautiful predella of eight scenes from the lives of the Virgin and Santa Reparata. Agnolo died in 1396 at about sixty-three years of age, like his father, of a malignant fever. His pupils were Antonio of Ferrara, whose works are at Castello and Urbino; Stefano da Verona; Agnolo Michele da Milano; and Cennino di Drea Cennini da Colle. None of these had any great genius, nor did they influence the rise of art, but the last-mentioned is noteworthy for the light he throws on the technical processes and method of art of the time. His book, which was written in 1437, belongs more properly to the second era, and will be discussed there.

There is some confusion about the birth and name of a follower of Giotto known as Giotto. It has been said that his name was Tommaso di Stefano, but the name does not exist in the registers of the time, although there is a "Giotto di Maestro Stefano, dipintore, 1368." It is therefore probable that he was a namesake as well as pupil of the great master, and that he was called Giotto to distinguish him. The archives of Pisa also contain an entry of seventy lire given to one Giotto, a painter, in 1369, for two *scrigni* (cabinets) bought from him to give to the Doge's wife, Margherita dell' Agnello.

The son of a painter, Stefano Fiorentino, and scholar of Giotto, the young Giotto was bred exclusively to art. He imbibed Giotto's spirit and peculiarities, which were more congenial to him than the dry naturalistic style of his father, who was known as the "ape of nature." Vasari says he much surpassed his master; but though in technical excellence he may have rivalled him, yet in spirit he was far beneath. Of all the works enumerated by Vasari many are whitewashed over, some destroyed by fire, others by time. The best preserved of those extant are the frescoes of the Bardi Chapel in Santa Croce, where he has given the life and miracles of St. Sylvester, and has shown a very good feeling for nature in the

THE TRIUMPH OF DEATH.



FRESCO ON THE WALLS OF THE CAMPO SANTO, PISA.
Formerly ascribed to Orcagna.

Messrs. Crowe and Cavalcaselle pronounce this fresco to be the work of the Lorenzetti of Siena; taking as their authority an anonymous writer of the sixteenth century, who does not agree with Vasari on the point. It has also been ascribed to Bernardo Daddi, about A.D. 1350.

plants growing out of the fissures in the rocks. Of the paintings round the tomb of Andrea di Bardi¹ in this chapel the only one which has not been ruined by painting over is a solemn likeness of Andrea, but it is far inferior to Giotto's portraiture. A fresco by Giotto exists in the under church at Assisi, in the only spot which he found unpainted in his day, *i.e.* an arch over the pulpit. The subject is a Madonna and angels, with a Life of St. Nicholas beneath. His masterpiece of panel-painting in tempera exists in the Uffizi. It was done for the Church of San Romeo, and consists of a dead Christ, surrounded by the Maries and Nicodemus and apostles. There is a great deal of expression in the weeping faces, and the grouping is very fine; it is indeed the work in which Giotto is at his best. Of his pupils, who were numerous, none became famous.

We now come to the greatest artist of Giotto's school, ORCAGNA² (Andrea di Cione), poet, painter, architect, and sculptor. Orcagna is one of the universal geniuses of the age. Greater than Giotto in painting, rivalling Andrea Pisano in sculpture, he stands one of the firmest pillars of the Renaissance. His earliest days were passed in the shop of his brother Nardo, a painter, and he matriculated in the art in 1343. It is not till nine years after that he appears in the list of stone and wood carvers in these terms: "Andreas Cionis vocatus Arcagnolus, pictor populi Sancti Michaelis de Vicedominis, juravit et promisit, dicte arti, pro quo fideiussit Nerius Fioravantis magister in MCCCLIII indictione sexta die xx octubris" (*sic*.) From this it would seem more probable that he learned the art of sculpture from Neri Fioravanti, than, as Vasari asserts, from Andrea Pisano, who died before the year of Orcagna's matriculation. Just as Giotto reflected in his mystic yet tenderly natural subjects the spirit of the poet-monk St. Francis, so Orcagna, who gave his mind from youth to a close study of Dante, interprets the soul of that great poet in his grand and almost awful frescoes. His imagination, if less delicate than that of Giotto, is much more vigorous; while the former gave his mind to saintly legends and impersonifications of virtues, Orcagna wrought out the mysteries of life and death, and unveiled the horrors of hell and deeds of demons. He so realised Dante's figures of speech that he could not resist painting them in tangible form over and over again; in the Church of Santa Croce, on the walls of the Strozzi Chapel in Santa Maria Novella, where he worked with Nardo his brother—he could not even keep the tortures of the demons out of a panel picture of the Madonna and saints, where they are introduced in crowds struggling for the souls which St. Michael is weighing.

(1) Andrea di Bardi died 1369. It is consequently his tomb, not that of Bettino, as is usually asserted, and who died much later, in 1443.

(2) Orcagna is thought by Rumohr to be a contraction of Arcagnuolo, his father's Christian name. Some say that Arcagnuolo (Archangel) was a sobriquet given to Andrea himself. Baldinucci maintains that it is from *or cangia*, changer of gold, but there is no mention of him on the lists of goldsmiths or bankers.

The frescoes in the Campo Santo of the "Triumph of Death," and the "Last Judgment," which were formerly thought to be Orcagna's masterpieces, are now ascribed to another hand. The pictures are so important in themselves, and the evidence to prove the authorship so vague and uncertain, that we prefer to treat of them whilst speaking of Orcagna, referring to a note the conflicting opinions of art critics.*

The "Triumph of Death" is the finest satire on the vanity of life that has ever been painted. Here the artist treats in the most forcible manner that which Holbein, in his "Dance of Death," has rendered only grotesque.

On the left a gay hunting party, with hawk and hound, are coming down from the hills where anchorites live, and lo! in their very path are brought face to face with Death in the form of skeletons in regal robes mouldering in open tombs; in the centre a crowd of beggars, maimed, halt, and blind, stretch out eager arms to implore the aid of Death, who, in the guise of a fierce woman with huge bat-like wings, flies down like a vampire on her prey. She does not strike the suffering, who crave for her in vain, but flies straight to mar the only bit of joyousness in the picture—a garden where poets and ladies are singing beneath the trees in a flowery mead, with little loves hovering round them. It is probable that this part of the picture was taken from the "Decameron," for there are exactly Boccaccio's ten gay ladies and squires resolutely making merriment in a garden under the very shadow of Death. Whatever its origin, this is a most idyllic bit of pure sensuous enjoyment. Beneath the feet of Death is a heap of corpses of kings, queens, and the great people of the earth; their souls, in the form of infants, soar into the upper air, where a crowd of fearful demons and lovely angels strive for the possession of them, the angels in

(1) The following are briefly a few of the conflicting opinions respecting these frescoes:—

1st.—Vasari asserts that Orcagna painted them, and that when he was called to design the same subjects for Santa Croce, in Florence, he left his brother Nardo to finish the "Hell" in the Campo Santo, which part truly shows signs of inferiority to the others.

2nd.—Messrs. Crowe and Cavalcaselle—basing their arguments on an anonymous MS. of the sixteenth century, which, although it disputes Vasari's assertion, does not appear to certify the authorship—have recourse for assistance to internal evidence, and finding a style more Siennese than Florentine, especially in the part of "*St. Macarius and the Hermits*," give the brothers Lorenzetti the credit of all the three works.

3rd.—Signor Milanesi, finds in the archives of Florence an MS. (No. 17, classe xvii. of the "Codici Gaddiani"), which MS., quoting a still older one by Antonio Billi, dated 1400, contains on page 48 these words, "Bernardo fu discepolo di Giotto et operò assai in Firenze et in altri luoghi. In Pisa dipinse la chiesa di San Paolo a Ripa d'Arno, et in Campo Santo lo Inferno." (Bernardo was scholar of Giotto, and worked much in Florence and other places. In Pisa he painted the Church of San Paolo a Ripa d'Arno, and in the Campo Santo did the "Hell.") This Bernardo was Bernardo Daddi (died 1350), an artist much esteemed in his day, as we see from "Sachetti, Novella," 136.

To sift out the truth with evidence so slight seems almost impossible. Most probably the three works, "Hell," "Paradise," and "The Triumph of Death," were not all by one artist. As both Vasari and the anonymous author attribute to a Bernardo the "Hell," it might be that Vasari has only erred there in calling him Orcagna's brother (whose name was Nardo), instead of Bernardo Daddi. Again, Vasari says Orcagna came home from Pisa, leaving this Nardo at work at the "Hell," and he reproduced, in a large fresco at Santa Croce, the entire subjects which he had painted in the Campo Santo, except the "*St. Macarius and the Hermits*." Now this is precisely the portion Messrs. Crowe and Cavalcaselle especially judge to be Siennese. Is it not possible that the Lorenzetti or others may have painted that part, and that Orcagna, the student of Dante, may still have had a hand in the more poetic "Paradise," and "Death"? In any case, it does not seem just that tradition should be put aside at the option of personal opinion, unless that opinion is verified by documentary evidence which renders it worthy of becoming historic.

some cases bearing them away from the very claws of the devils. The conception of the angels is charmingly poetic: in lieu of human feet and drapery, they have two pairs of wings, with one of which they fly, while with the others, which are gracefully closed in undulating lines, they float in the pure sky.

The composition of the "Last Judgment" is more crowded, and by being divided first into half by a gigantic scythe, parting Paradise from Inferno, and then into parallels, by the grades of the blessed and the degrees of torture becomes detached into portions. Taken alone, the Paradise is very beautiful and much more entire in composition. Christ and the Virgin sit above in



FROM THE TABERNACLE, IN MARBLE AND PRECIOUS STONES. By ORCAGNA.
Completed in A.D. 1359. In Or San Michele, Florence.

separate and equal glories—Christ in papal garments, the Virgin as a queen. Even in his conception of Christ, the artist is terrible; the Saviour points to His wounded side, and lifts His hand with wrathful gestures at the condemned. The Virgin, womanlike, pleads for mercy. The apostles, saints, and fathers form a circle around them; angels, bearing the emblems of the passion, hover above; below are the angelic host, who with loud trumpet call the souls forth from the tomb, placing the redeemed on the right, the cursed on the left, where the flames are already bursting out of hell to devour them.

Such was the first great painting of the "Last Judgment," which was repeated over and over again by many later artists, who all drew more or less from its

author, be he who he may—Orcagna, Daddi, or the Lorenzetti—and its inspirer Dante. Michelangelo, it is said, took from this picture his Christ and the Virgin; but in his composition there is much less dignity and repose—his mass of struggling, tortured limbs surely is not so expressive as the Campo Santo winged angels dividing the lost from the saved.

Like Dante, Orcagna did not hesitate to arbitrate the eternal fate of his contemporaries. He put Pope Clement VI. and the good Florentine doctor Dino del Garbo into Paradise, and Guardi, the herald of the Commune, and the wizard Cecco d'Ascoli into Inferno, in the paintings of Santa Croce, which are unfortunately destroyed.

One of Orcagna's best panel pictures is now in the National Gallery in London. It was painted originally for an altar-piece in San Pietro Maggiore, Florence, and after being lost for a long period was found and bought by Signor Lombardi, of Florence. It is in the form of a Gothic triptych; the centre contains a Coronation of the Madonna with a choir of angels; the two wings are filled with rows of kneeling saints.

Orcagna's sculptures are not many; the chief was the altar in the Church of Or San Michele, which he had made by closing in the open arches of Arnolfo's market place. The altar, which is a large Gothic erection, adorned in the interior of the canopy with mosaic, and decorated in every part with sculpture, was made to contain Ugolino da Siena's miraculous picture of the Virgin which had hitherto presided over the market. The statue of St. Michael is placed above all under a rich canopy, which rises nearly to the roof. The front of the shrine has bas-reliefs from the Life of the Virgin; the sides are covered with similar reliefs, divided by pilasters sustained by statuettes of the Virtues. At the back is the grand relief of the Death of the Virgin, in which she is surrounded by the sorrowful apostles, and angels above are bearing her soul away to heaven. In the figure of a spectator with a beard and a hood over his head, Orcagna sculptured his own portrait. Beneath this relief is the signature, "ANDREAS CIONIS PICTOR FLORENTINUS, ORATORII ARCHIMAGISTER EXTITIT HUIUS MCCCCLIX." It being always his custom to sign his paintings with his title of "sculptor," and his sculptures with that of "painter." To his genius as a poet several sonnets attest.

Several of his scholars became markworthy, especially Bernardo Nello di Pisa and Francesco Traini, who painted a large picture of St. Dominic on a gold ground, now in the Pisa Academy; the saint is a little less than life size. Another very remarkable picture of Traini is in the Church of Santa Caterina at Pisa; it is a kind of allegory of St. Thomas Aquinas, an amplification of the idea of his teaching which Taddeo Gaddi depicted on the wall of the Spanish Chapel. Traini was extremely happy in colouring, in which he surpassed Orcagna.

It has been doubted if he were indeed Orcagna's pupil, but a book in the archives of Pistoja speaks of the best masters at that time in Florence, and after Gaddi, Orcagna, and others, mentions *maestro Francesco, lo quale istae in bottega dellandrea* (sic.) (Master Francesco, who works in the shop of Andrea).

In 1358 Orcagna was made *capo maestro* of the Duomo of Orvieto, his salary fixed at the annual rate of three hundred gold florins, or twenty-five florins a month, he being bound to stay five years. A great dinner was given in his honour at the Opera del Duomo. But his attachment to Florence was such that he was constantly returning thither and being recalled. Sometimes, as in February, 1360, the Florentines wrote to request the Orvietans to give him leave of absence because his superintendence was needed at Or San Michele; then the Orvietans, weary of

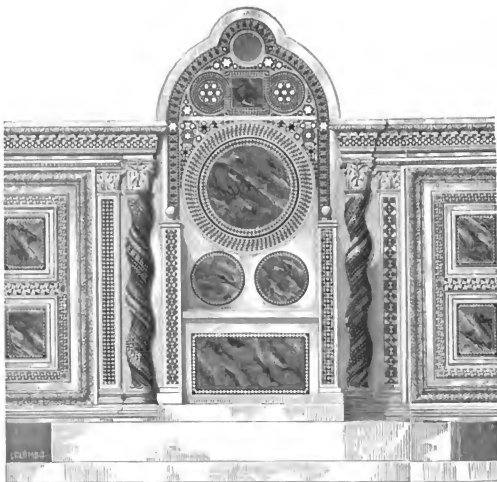


THE BURIAL OF ST. BENEDICT. Fresco by SPINELLO ARETINO.
In San Miniato, Florence. A.D. 1387.

waiting for him all the summer, recalled him in August of the same year; but at length, tired of half service, they finally dismissed him, paying all his salary to the 12th of September, 1360. Just at that juncture it pleased him to stay to finish a mosaic he had begun over the door of the façade, and he did not finally leave Orvieto till February, 1361.*

Spinello Aretino (1333 ?—1409 ?), a pupil of Jacopo di Casentino, and a worthy disciple of the school of Giotto, is famous for his frescoes in San Miniato, Florence, and in the Campo Santo, Pisa.

(1) Milanese's "Vasari," vol. i., pp. 618-20, commentario.



AMBO, OR PULPIT, WITH MOSAIC DECORATION. By THE COSMATI. Twelfth Century.
In San Lorenzo Fuori le Mura, Rome.

CHAPTER IV.

MOSAIC AND METAL WORK.



MOSAIC and METAL WORK are two forms of art which are distinctively characteristic of the early schools derived from the Byzantines ; both had great influence on the Italian Renaissance.

Although, strictly speaking, mosaic, or picturing in stone, is a sister art to painting, and metal work, being a plastic art, is allied to sculpture, yet in the hands of the early Florentine, mosaic takes much of the attributes of sculpture, *i.e.* cutting of stones to artistic forms ; and metal-working in its storied altar-fronts, with its rich

enamels and coloured gems, became so pictorial that one might class the two as hybrid arts.

Mosaic is, like most artistic practices, of Greek origin; the earliest specimens were found in the tomb of the poet Musæus, from which it is said the name "musaic" was derived. Sylla brought the art from Greece to Rome—the most ancient Roman mosaic being the pavement of the Villa Barberini at Palestrina, executed by Greek artists.¹

The mosaic of the Battle of Issus, in the Museum of Naples, is the finest pictorial specimen of the Greek "litho-stratico;" it dates from the century before Christ. Pliny speaks of pictorial mosaic pavements in his time, and Vitruvius instances two kinds of mosaic work—"lavoro tessellata," *i.e.* the Roman and Byzantine mosaic, formed of little tesserae; and the other style which the Italians still call



JUSTINIAN AND HIS SUIT. MOSAIC. ABOUT A.D. 545.
In San Vitale, Ravenna.

"lavoro in commesso," in which the marble is cut to the form of the design and inlaid in other stones. This is the parent of the Florentine mosaics and the inlaid floor of Siena Cathedral, as well as of intarsia in wood. As a mode of artistic expression, mosaics appear to belong to a low state of art. In Rome they only came into favour at the time when artistic feeling was dying out in the luxury of the Eastern Empire, and when more attention was given to the richness and cost of material than the excellence of art. In Florence we hear of very few artists who worked in mosaic after the thirteenth century, until in the decline under the luxury of the Medici, when Florentine mosaic arose, and precious stones and marbles were again made a means of pictorial expression. The hardness and impliability of the material forbids its use in the expression of the highest

(1) Zobi "Notizie storiche dei lavori in commesso," p. 19.

art. The extent to which mosaic was used by the Byzantine artists is visible in the glistening walls of the churches of Ravenna, and that of San Marco at Venice. In this latter are three eras of mosaic; the Byzantine portions are of the eleventh century, the Gothic of the fourteenth, and the more modern mosaics of the seventeenth century, which are only imitations of the older ones.

The floor of Torcello Cathedral is very similar to those of San Marco and of the Church of Murano. The last, dated 1140, is finer than either, the marbles being coloured and very variegated, the patterns less conventional. Having the Gothic love of animal nature, they are filled with stags, birds, &c. That the practice of mosaic took especial root in Venice is very natural, as from the prevalence of glass manufacture there were peculiar facilities for the production of rich and lustrous tesserae. To make the background, bits of gold leaf were fused between two layers of glass, so that the brilliance was incorrodible. Later processes have made use of the metallic oxides to save gold; but in the early Byzantine mosaics, where richness was the object of art, not only gold and silver, but precious stones were imbedded in the work. This is especially visible in the mosaics of Justinian and Theodora in the Church of San Vitale at Ravenna, one of which is illustrated on the preceding page.

The art was resuscitated in Tuscany in the thirteenth century, when the roof of the Baptistery of Florence became for a century a field of labour for mosaicists. An inscription in the tribune gives the name of Fra Jacopo, a Franciscan, as their author:—

"Annus, Papa tibi nonus currebat Honori,
Ac, Frederice, tuo quintus monarca decori,
Vigintiquinque Crisi cum mille ducentis,
Tempora currebant per secula cuncta manentis:
Hoc opus incipit Lux Mai tune duodena,
Quod Domini nostri conservet gratia plena:
Sancti Francisci Frater fuit hoc operatus,
Jacobus, in tali pre cunctis arte probatus."¹

Vasari has greatly confused matters by asserting that Fra Jacobi was also called Fra Mino, and that he was identical with Jacopo da Torriti, who executed the mosaics of the apses of San Giovanni in Laterano and Santa Maria Maggiore in Rome (1291-1295). Now, besides the fact that the Roman ones are signed Jacobus Torriti, without any indication of monkhood, and the Florentine "Francisci

(1) "The ninth year of Pope Honorius was fleeting,
And thy fifth year, O Frederic, king of grace,
Of our Lord Christ the twelve hundred twenty-fifth.
Ages may pass, but this will still remain:
This work—began on the 12th Light of May—
Which may the full grace of our Lord preserve.
By the Franciscan brother it was done,
Jacobus, in such art approved before all masters."

Frater Jacobus," we have the chronological difficulty of how the Fra Jacopo, who in 1225 was "pre cunctis arte probatus," "approved before all other artists," and therefore of an age to be a master, could be working in Rome in 1295 at the age of more than a hundred? It must be, therefore, that Jacopo Torriti was a perfectly distinct person from the Florentine monk Fra Jacopo, who worked at the Baptistery frescoes.

He was, however, only one of a long line of artists who worked at the roof of the Baptistery. Andrea Tafi, who is better known as the easily deluded master of that practical joker Buffalmacco' than for the excellence of his own works of art, was employed there in the latter part of the thirteenth century, and com-



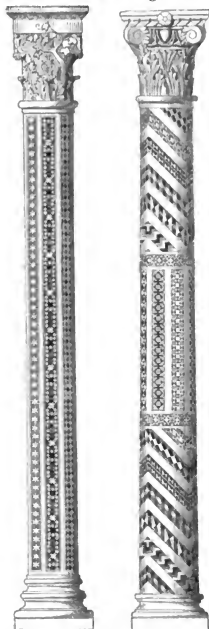
CHRIST BEFORE PILATE. MOSAIC.

In San' Apollinare Nuovo, Ravenna. Ninth Century.

pleted the tribune after Fra Jacopo. In 1298 a Maestro Francesco was dismissed from the works by the Consuls of the Arte di Calimala (cloth dressers), who had undertaken the patronage of the work. Mention is also made of a Maestro Bingo and Maestro Pazzo in 1302, who were expelled with great ignominy for stealing glass and materials. In 1388 a Zaccheria d'Andrea is mentioned as restoring the mosaics which Fra Jacopo had placed on the front of San Miniato the century before; and in 1402-4 Filippo di Corso again mended that mosaic and continued those of the Baptistery. The Gaddi also

(1) See Sacchetti, "Novella," 191.

worked here, and lastly old Alesso Baldovinetti (1427-99), with his young pupil Ghirlandajo.¹ As far as regards Florence this style of mosaic—the combination of minute tesserae—began and ended in these two buildings: the Baptistery and



COLUMNS. MOSAIC. By THE COSMATI (?).
In the Monastery of San Paolo Fuori le Mura,
near Rome. About A.D. 1230.

San Miniato. It evidently did not suit the expanding ideas and free execution of Italian artists; but in its stead arose another kind of inlaid marble, chiefly adapted at first to architectural adornment, and at length developing into the well-known Florentine mosaic.

This mosaic in siliceous stones had an Eastern or Arabic origin, and was probably imported into Tuscany by Niccola Pisano, as it was into Rome by the Cosmati, and derived by both from the polychrome decorations of those churches of Southern Italy which were erected in the eleventh century. The first Cosma and his sons Luca and Giovanni are known to have worked at the inlaid pavement in the Duomo of Anagni in 1226, and on their return to Rome introduced that peculiar mixture of sculpture and mosaic which marks all the works of the school of the Cosmati for a hundred and fifty years afterwards.² Their tabernacles were adorned with disks of porphyry, giallo and rosso antico, and serpentine, &c., from the ruins of ancient pavements. Here we have another instance of an art taking root in a congenial soil and where the materials at hand afford a facility. When Niccola Pisano imported it into Pisa and Siena, beginning by adorning his pulpits, he had, it is true, no *débris* of rare ancient marbles from which to draw his materials, such as the Cosmati found in Rome, but there were quarries of variegated marble at hand—brown, white, yellow, green, and red. Arnolfo, Niccola's pupil, made a grander use of inlaid marbles in Florence; instead of ornamenting tombs, he encrusted all

(1) Milanesi, *op. cit.*, vol. i., pp. 343-4.

(2) It has been said that the inlaid floor of Santa Maria Maggiore is identical in design with that of the church in Anagni, in South Italy.

his giant cathedral with them. It is to the outer walls of the Duomo, that gigantic work of intarsia, that we must look as being the parent of Florentine mosaic.

Duccio further developed the art in Siena by making it pictorial in his floor of Siena Cathedral, which was finished grandly by Beccafumi. Duccio began the pavement in 1310, as is proved by a document in the archives of the Spedale of Siena, which speaks of "Maestro Duccio che fa 'l musaico del pavimento della Cattedrale." Another parchment in the archives of the Duomo (No. 207) orders diligence in the undertaking, and commissions ten "maestri lapidari" to do the work under Duccio. Their names were Andrea di Ventura, Camaino di Crescenzo, Tofano di Manno, Vanni di Palmiero, Ventura di Paganischio, Ciolo di Maffeo, Corsino di Guidone, Fuccio della Fava, Vanni di Bentivenga, and Ceppo di Ventura. The parts executed by Duccio and his assistants are *The five Amorite Kings killed by Joshua*; *Samson killing Philistines with the Jawbone of an Ass*; and *Absalom hung to the Tree by his Hair*. Beccafumi continued the work after Duccio by adding the *Sacrifice of Isaac*, and *Adam and Eve after the Fall*, but he soon gave up Scripture illustration, and went off into symbolism. In his day the classic *furor* had begun, and in the part of the floor which he designed the sibyls mingle with the prophets, Socrates and Crates climb the mountain of virtue, philosophers surround the wheel of fortune, and Hermes Trismegistus is brought into communion with Christian characters. This exquisite pavement is quite distinct in its technical formation from true mosaic, which is the putting together of tesserae of varied colours; it is rather an intarsia in stone. The figures are cut out of a ground-work of marble, and the cavity filled with a similar piece of another colour. Thus in mosaic the pieces are of a uniform shape, in intarsia they follow the lines of the subject. The cement used in mosaic proper is of "pece greca" (resin) and white wax. Later imitations of the floor of Siena were made by the more easy process of filling the cavities, which are first roughly cut out with a scalpel, with a very hard cement made of resin, pitch, gumlac, white wax, sand, and marble powder.

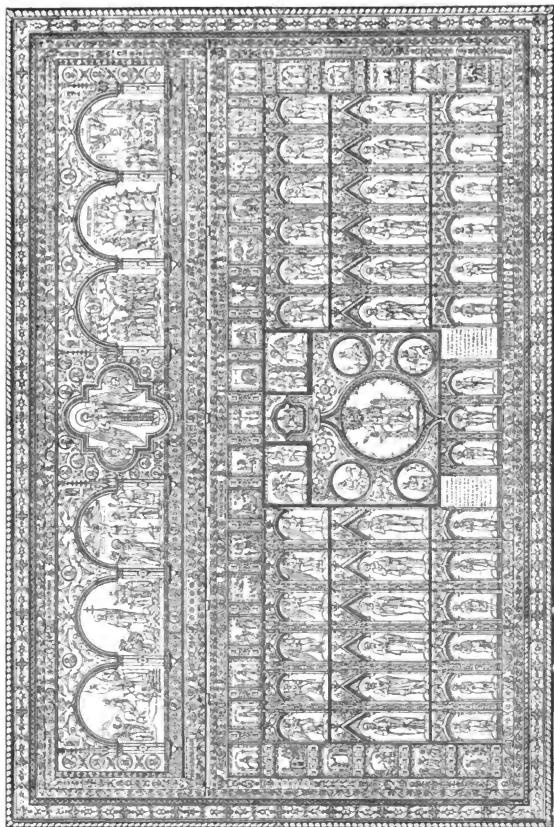
The later development of Florentine mosaics belongs chronologically to the art of the sixteenth century, and will be spoken of in the chapters on that epoch.

METAL-WORKING.

Metal-working is the elder brother of sculpture, and may almost have ranked as a primitive art. All the early nations were famous for their gold-working; see the account of the golden bowls which Cræsus, the Lydian, gave to the temple at Delphi, the Salic shields of Numa in primitive Rome, the adornments of the tabernacle made by the Israelites in the desert, the beautiful gold-work of the Phœnicians, the exquisite art of the Etruscans, while for the archaic Greek per-

(1) Romagnoli, "Artisti Senesi," tom. I., p. 375.

PALA D'ORO OF SAN MARCO, VENICE.



THE GOLDEN ALTAR-PIECE IN SAN MARCO, VENICE.

Originally executed at Constantinople in A.D. 976. Retired at Venice 1105, 1209, and 1345. Silver-gilt, ornamented with gems and enamel, with Greek and Latin inscriptions in niello.

fection it is enough to read Homer's description of the shield of Achilles. As to the skill of the Trojans themselves, Schlicman's discoveries of the so-called treasure of Priam speak volumes.

The practice of metal-working suffered the same vicissitudes as other arts under the same influences. In the hands of the Byzantines it was made the means of profuse and costly decoration, but the form was always conventional, stiff, and lacking the grace of a free art; the figures crowded but badly grouped and ill-proportioned, the scroll-work rich but heavy in outline, the ideas bound like the hand of the artist to represent only the austere solemnity of a religion which in its horror of paganism eschewed all the pleasures and beauties of human life which pagan life and art had appropriated. Beauty of form and flow of limb were denied them, but richness became their highest aim; to lavish as much money as possible on their basilicas, altars, and sanctuaries seemed the object of patrons of art from Justinian's reign till the fall of the Eastern Empire.

Between the years 498 and 514 the high altar of the basilica of San Pietro, in Rome, was under Pope Symmachus plated with silver, and all the chalices, candlesticks, &c., for its use were of gold enriched with precious stones.

In Santa Sophia, at Constantinople, the altar stood under an arcade supported by silver pillars, and with an architrave adorned with silver statues and tablets in *niello*. The altar-front was formed of a plate of gold, enriched with precious stones and enamel. The *ambo*, or pulpit, was covered with a canopy lined with gold and precious stones.

Similar altar-fronts to the one described at Santa Sophia are still extant in Southern Europe—such as the Pala d'Oro, at San Marco, Venice; the silver-gilt altar at Monza, which is covered with scenes from Scripture in *repoussé*; and the similar one at Sant' Ambrogio, in Milan, where the "maestro faber" Wolvinus told the whole story of St. Ambrose in silver reliefs in A.D. 825. All the three are inlaid with coloured enamels and precious stones.

The Pala d'Oro is about ten feet long by six feet nine inches high, and differs from the other two mentioned, in the pictures which compose it being inlaid in coloured enamels instead of *repoussé*. There are twenty-seven squares in the inner border alone, each of which contains a scene from Scripture. Every separate figure and morsel of *smalto* is separated from the surrounding ones by a fine line of filigree gold, so that the effect is more like that of a coloured glass window than a painting in enamel. The dividing lines and open spaces are covered with jewels, pearls, and even cameos, and the centre is divided into forty-three arches and five circular medallions, each of which contains a picture in *smalto*. There are several larger arches all similarly adorned in the upper part; and a beautifully-chased scrollwork, in a double row, forms an outer framework to the whole. The Pala d'Oro was made at Constantinople in A.D. 976.

The account of the golden thrones of the Emperors Arcadius and Theophilus, the latter overshadowed by a tree of gold with golden birds in it, are sufficient to show not only the skill of Byzantine goldsmiths, but the diffused practice of the art in those days.

Under the Lombards, gold-working became, like their sculpture and architecture, solid, realistic, and unrefined. The crowns and other treasures of Queen Theodolinda, at Monza, are pure specimens of Lombard gold-work. Of solid



PANELS OF THE BRONZE DOOR OF THE CATHEDRAL AT PISA. (Twelfth Century.)

inartistic forms, their chief adornments are a few scrolls and dragons incised on the surface and large uncut precious stones rudely mounted.

In the eleventh and twelfth centuries metal-working, like all other arts, was almost entirely kept alive by the monks. Barbarian invasion and rule had driven this art out of secular life, and, with literature and painting, it secluded itself in the convents. The abbey of Monte Cassino and Subiaco, of St. Gall in Switzerland, and of Reichenau in Germany, Ely and St. Albans in England, Tours and St.

Denis in France, were a few among the many ecclesiastic schools of metal-workers, illuminators, and literati.

The monk Theophilus, in his treatise on Art, written in the twelfth century, gives minute directions for gold-working, as well as for *niello* and *enamel* (or *smalto*), showing the diversity of styles practised by those ecclesiastic artists.

To their industry we are indebted for a large number of the pyxes, chalices, crosses, and reliquaries of ancient work which fill English and Continental museums. Perhaps the finest specimens are the candlestick of Gloucester Cathedral, of the twelfth century, now in South Kensington Museum, and the great candlestick of Milan, which is a mixture of Gothic life and Byzantine skill, full of intricate scrolls and numberless figures and animals.

The Gothic artists in Germany were not behind their southern neighbours in the practice of gold-working, and if we may judge from the golden altar-front which the Emperor Henry II. gave to the Cathedral of Basle about the year 1003, we find that they had a more enlarged style of composition. Here the design is not cut up into numberless little compartments, but the whole front is divided into five bold arches; the centre one contains a figure of Christ, the others of saints; the ornamentation is full of rich scrolls and foliage. Much of the fine Gothic metal-work of this epoch was executed at Hildesheim, in Hanover, where a large school of goldsmiths flourished in the tenth and eleventh centuries. A great number of the fine reliquaries now in church treasures and museums were produced here. Perhaps the largest pieces of Gothic gold-work of the twelfth century are the shrine which contains the skulls of the Three Kings at Cologne, and the shrine of Charlemagne at Aix-la-Chapelle.¹

Most reliquaries took an architectural type, and were made with arched niches, colonnades, and gable roofs. Even the censers were adorned with towers or pinnacles, and had Gothic windows for perforations.

The Italians of the thirteenth and fourteenth centuries did not, however, confine their talents to ecclesiastic purposes. As we have observed, warfare and religion were equally important to them, and they put the most exquisite skill into the manufacture of their armour. A visit to the museum at the Bargello, in Florence, is sufficient to prove this. It contains some splendid designs in *niello* and *repoussé* for shields, cuirasses, and helmets, while the most original and artistic imagination is displayed in the varied shapes of sword-hilts. The Florentine custom of laying up the increasing riches of the citizens in a tangible form in their houses was also a great encouragement to the goldsmith's talent. Messer Agnolo Pandolfini, who lived in the fourteenth century, and gives us a perfect picture of domestic life and economy at that time, alludes to this custom. He tells his sons that after his marriage he took his bride all over the house,

(1) Now in the Musée de Cluny, Paris.

and showed her all his household stores, from the fruit and corn in the attics to the wine and firewood in the cellars, after which he took her to his own chamber, and having locked the door, lest any one should enter, he opened all his wardrobes and *cassoni* (chests), and showed her his treasures in the shape of tapestries, embroidered robes, silver vessels, and jewels. In a close community like a city republic, this private storing of wealth in the form of plate and jewellery is very usual. The same thing took place in the ancient Greek republics, and Homer's writings give us to understand that treasure was laid up in the same form in the houses of Troy.

In the earlier days of the Florentine Republic, the industrial arts were considered of so much more importance than the luxurious ones, that neither the goldsmiths nor artists were numbered among the guilds; the former were incorporated in the "Arte della Seta" (guild of silk merchants), and the latter with the "Speziali," or apothecaries.

But in the fourteenth century, when increasing wealth encouraged the decorative arts, we find all kinds of artists taking a high standing among the burghers, having their own statutes and rules, and possessing a great influence on society. The goldsmiths were especially potential; their influence changed the style of Florentine art, and is apparent throughout the whole line of fifteenth century painters, from Paolo Uccello to Verrocchio; through them also the arts of engraving and printing were invented—discoveries which changed the whole history of the world.



THE SO-CALLED IRON CROWN OF THE LOMBARDS IN THE CATHEDRAL, MONZA.

Of beaten gold, set with rubies, emeralds, and sapphires, on a ground of blue and gold enamel.

Thirty-four Lombard Kings were crowned with it.

It was last used at the Coronation of Ferdinand I, in 1838.



THE EXECUTION OF ST. JOHN THE BAPTIST.
Bronze relief. By ANDREA PISANO. On the door of the Baptistery, Florence. A.D. 1330.
(See page 40.)

THE MEN OF THE SECOND ERA.

Presiding Patrons, COSIMO AND LORENZO DE' MEDICI; THE DUKES OF URBINO; THE POPES
NICHOLAS V. AND SIXTUS IV.

AUTHORS.

Georgius Gemistus (Pletho)	. . .	1390—1491
Niccolò de' Niccoli	. . .	? 1370—1436
Leonardo Bruni (Arcetino)	. . .	1369—1444
Vittorino da Feltre	. . .	1378—1446
Poggio Bracciolini	. . .	1380—1459
Antonio Beccadelli	. . .	1394—1471
Vespasiano	. . .	1420—1498
Cristoforo Landino	. . .	1424—1504
Luigi Pulci	. . .	1431—1487
Marsilio Ficino	. . .	1433—1499
Savonarola	. . .	1452—1498
Angelo Poliziano	. . .	1454—1494
Pico della Mirandola	. . .	1463—1494

ARCHITECTS.

Brunellesco	. . .	1377—1446
Michelozzo Michelozzi	. . .	1396—1479
Leon Batista Alberti	. . .	1398—1472
Giuliano da Majano	. . .	1432—? 1491
Baccio Pontelli	. . .	1450—? 1492

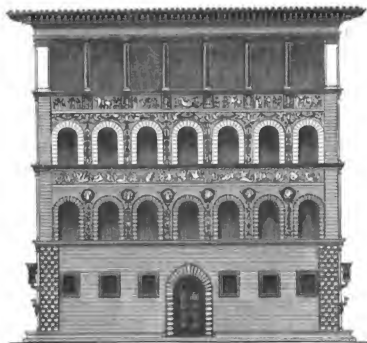
SCULPTORS.

Jacopo della Quercia	. . .	1371—1438
Ghiberti	. . .	1381—1455
Vittore Pisano	. . .	? 1380—1456
Donatello	. . .	1386—1466
Luca della Robbia	. . .	? 1400—1482
Antonio Rossellino	. . .	1425—1478
Desiderio da Settignano	. . .	1428—1464

Mina da Fiesole	. . .	1431—1484
Matteo Civitale	. . .	1435—1501
Andrea del Verrocchio	. . .	1435—1488
Benedetto da Majano	. . .	1442—1497

PAINTERS.

Taddeo Bartoli (of Siena)	. . .	1362—1422
Don Lorenzo Monaco	. . .	? 1370—1430
Gentile da Fabriano	. . .	1370—1450
Masolino	. . .	1382—? 1447
Fra Angelico	. . .	1387—1455
Squarcione	. . .	1394—1474
Paolo Uccello	. . .	1397—1475
Jacopo Bellini	. . .	? 1400—1460
Masaccio	. . .	1401—1428
Fra Filippo Lippi	. . .	1406—1469
Piero de' Franceschi	. . .	1415—1492
Benozzo Gozzoli	. . .	1424—1498
Baldovinetti	. . .	1427—1499
Giovanni Bellini	. . .	1426—1516
Antonio Pollajuolo	. . .	1429—1498
Andrea Mantegna	. . .	1431—1506
Cosimo Rosselli	. . .	1439—1507
Luca Signorelli	. . .	? 1441—1523
Piero Pollajuolo	. . .	1441—1496
Sandro Botticelli	. . .	1447—1510
Domenico Ghirlandajo	. . .	1449—1494
Filippino Lippi	. . .	1456—1504
Piero di Cosimo	. . .	1462—1521



PALAZZO GUADAGNI AT FLORENCE. *Facade by Cronaca. (1453—1508.)*
Now known as the Palazzo Dufour-Berte.

SECOND ERA. THE DEVELOPMENT.

CHAPTER I.

LITERARY BIAS.



THE fifteenth century—that age of the greatest development of art, the deepest researches of literature, the utmost refinement of intellect, and alas! the deepest abasement of morals—was dominated by so many different influences that it is extremely difficult to analyze. In literature, as in art and sculpture, we recognise two distinct stages: the first half of the century, presided over by Cosimo, is marked, in literature, by earnest research; in sculpture, by the simple artistic force of Donatello's school; in painting, by the spiritualism of Fra Angelico, and the truth-seeking of Masaccio. The second, over which Lorenzo il Magnifico ruled, is stamped

by a surfeit of classicism in literature, which, acting on sensuous minds, had the strange double action of refining the intellect and lowering the *morale*. The sculptors, in place of Donatello's straightforward rugged truth, aim at intense outward polish and grace of attitude; the painters take either one side or the other, and this era is marked by two styles: the classic ideal, shown forth by Botticelli, and the realistic, by Gozzoli and Ghirlandajo.

Petrarch's "humanistic" teaching influences the whole age. Everywhere rings the echo of Roger Bacon's words, "Man, by the help of nature, can do all things," and the deep study of the classics strengthened this belief in the power of the human intellect. The old universities, established in the thirteenth century in all Italian towns for the training of divines and jurisconsults, were no longer enough. Greek chairs and classic schools must be established. Luigi Marsigli, the monk (a scholar of Petrarch) who had combated the heresy introduced by Averrhoës, doubting the immortality of the soul—started a learned academy in his convent of Santo Spirito. One of his scholars, Coluccio Salutati, Chancellor of the Republic in 1375, translated Dante into Latin, and collected Greek MSS.

In 1396, Emanuele Chrysoloras, a learned Byzantine, was induced by Niccolò Niccoli and Palla degli Strozzi to take the Greek chair in Florence, at a salary of one hundred and fifty gold florins, afterwards raised to two hundred and fifty. From that time the Greek revival flourished vigorously. Every Florentine became a classic, the rich collected manuscripts, the enthusiastic travelled far and wide, finding precious Codices mouldering in convent cellars, or feeding the rats in unused garrets. Boccaccio wept in the attic of Monte Cassino over the ruined manuscripts, which the monks had cut up page by page to make charms and psalters for women and boys. Poggio Bracciolini found Quintilian in a mouldy dungeon of St. Gall, Constance, and bribed a monk to steal a Livy from another convent. Leonardo Bruni discovered Cicero's Letters as near home as Pistoja; while Aurispa, in 1423, went farther afield and brought 238 Codices from Byzantium. The finding of some of the lost books of Livy was a public festa; the first entire Sophocles was welcomed with ecstasies. The Italian language went almost out of use, except in household life. Public speeches, sermons, embassies, wedding odes, and funeral orations were all made in Latin. Eloquence became the desideratum, but it was a pedantic, flowery, and classic eloquence. Manetti was one of the most famous Renaissance orators. So fluent and fascinating was he that Pope Nicholas V. remained motionless for an hour and a half while he spoke, and King Alfonso, of Naples, at another time was so lost in admiration that he forgot to brush the flies off his face whilst he listened.¹ This Renaissance eloquence was very different from

(1) Vespasiano. "Vita di Gianozi Manetti," p. 30.

the rhetoric of more ancient times, or even from that taught by Bruno Casini in 1340, when he gave lessons in declamation, teaching gesticulation as part of the art.

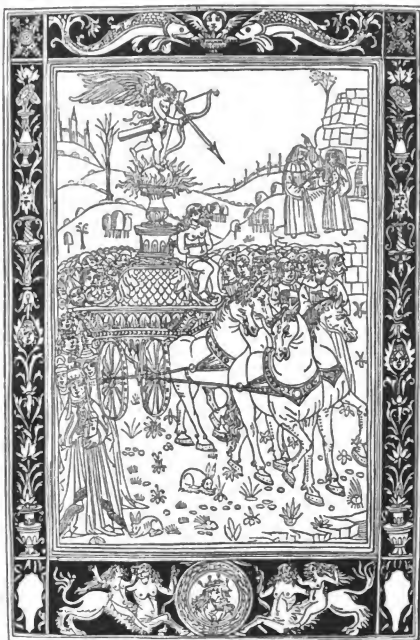
In its moral aspect, what effect had this intense reverence for classics on the public mind? Taking hold only on the sensuous side, losing sight of the beautiful and pure myths of nature in the legends of the gods, they saw only the human beauty, and worshipped it. Instead of a Venus emblematising universal love, so pure and celestial that flowers spring up beneath her footsteps, their idea was narrowed to a beautiful form and an impure idea. Instead of the fertilising rays of Apollo, the sun-god, they only saw the human passion.

Thus stripping classicism of its deepest meanings—for in primitive times its roots were certainly in religion—they made it purely intellectual and sensuous, and it is this misapprehension of the first simple meaning of the Greek myths which rendered the classicality of the Renaissance so sensuous in feeling. Its intellectuality fed the vivid imaginations of a sprightly, keen-witted people, and they became the most brilliant of their age; but its sensuality pandered to the lowest feelings of a race bred for centuries to strife, abased by struggling against despots, using cruelty against cruelty, lowered by immorality chiefly among their priests and rulers; and in this rank soil it took root and grew till the age was as much overshadowed by the foul parasite of immorality as it was adorned by the richest blossoms of art and literature. This corruption is not, however, to be wholly placed to the score of classicism; the reign of the despots, with the unavoidable lowering of morals under such a rule, was probably a great cause of it. These tyrants, who had seized on almost every city of Italy, had obtained power by force, and held it by cruelty; the people must needs oppose fraud by fraud, or be oppressed—must shed blood for blood, or suffer. What could be the *moral* of such a people?

Despotism in its simplest form is a natural outgrowth of feudalism: in the case of small states with no fixed government, it is simply a ruling by force instead of either hereditary right or special fitness. Larger kingdoms are saved the disasters of this period by their rulers holding the office of king by divine right, and their power being fenced round by a machinery of government.

The despotism of the cities of Italy in the fourteenth and fifteenth centuries was, however, of a more complicated kind; combining courtliness and absolute power in a remarkable manner. Frederick II. of Naples, although in himself a great and wise king, was not only the type of a class, but absolutely the first courtly despot. Learning his laws as well as Eastern art from the Saracens, who ruled Naples before him, he introduced habits of princely living and luxury with that magnificence of state which made the outward brilliance of Italian

courts, and practised the despotic policy of concentrating in his own household all the offices and functions of the state. In his own kingdom the effect was



THE TRIUMPH OF LOVE. Fac-simile of a woodcut from "*Triumpho del Petrarcho*," Venice. A.D. 1488.

not disastrous, as his character was just; but the same policy in the hands of his Vicar in the north, Ezzelino da Romano, displayed its very worst conse-

quences, and the brutal governor stands for all time as the very type, or indeed fountain-head, of the most monstrous despotism.

Of course, power which is maintained entirely by force cannot depend for its military strength on the patriotism of the oppressed subjects, and mercenary armies are the next step. The foreign armies of the thirteenth century, and the companies led by Condottieri in the fourteenth, are proofs of the inability of tyrants to maintain their power by their own right; and a sufficient idea of the debasing influence of this kind of government is seen in the Condottiere Duke Werner, or Guarnieri, whose great companies fought in turns for the Lords of Montserrat, Scala, Carrara, Este, and Gonzaga, against the Visconti in 1348, and who had the audacity to display his true motives and those of his employers by writing on his breastplate, "Enemy of God, of Pity, and of Mercy." Under such a rule the whole moral code must necessarily be debased. Virtues are depressed into weaknesses, and vices raised into the only means of power.

Significant signs of the times are found in the fact that tyrannicide was thought honourable, and that Donatello's "Judith" was placed at the gate of the public palace of Florence in 1495, "*in exemplum salutis publica civis posuere.*"

The three youths who killed Galeazzo Sforza looked on themselves as martyrs. Algiati, as he died on the rack, exclaimed, "Mors acerba fama perpetua stabit vetus memoria facti." Guicciardini says, "Those are few who are really moved to tyrannicide by mere love of the liberty of their country, 'a quali si conviene suprema lauda.'"¹ This same Guicciardini, who holds up the faults of his age to view, thus confesses to his own weakness in giving up his principles for his temporary benefit, "No man hates the ambition, avarice, effeminacy of the priests more than I do, &c. My position under several Popes has compelled me to desire their aggrandisement for the sake of my own profit. Otherwise I should have loved Martin Luther like myself." Take again Macchiavelli as a sign of the times, whether we read his "Princepe" as a satire or as *bonâ-fide* counsel, he gives us a true picture of the corruption of the age. We see despots maintaining their power by deliberately murdering all who threaten them, scheming one against the other, breaking promises when to their own advantage, justifying lies for self-aggrandisement, and practising in themselves all the worst vices of the worst people.

If such conduct as this was the only way to power, what wonder that the whole people was demoralised? It was indeed time for Savonarola to lift up his voice and prophesy the destruction of this modern Nineveh, crying, "Reform or be scourged."

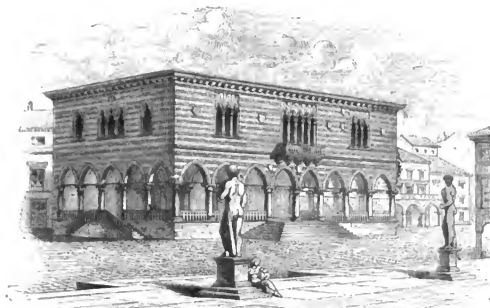
The whole mass was not yet leavened, however; some few staunch citizens remained uncorrupted, some few classic students were morally elevated by their

(1) Guicciardini. *Reggimento di Firenze. Op. Ined.*, vol. ii., p. 53. (2) Guicciardini. *Ricordi. No. 28. Op. Ined.*

studies. It is enough to read the good lives of "illustrious" men, written by old Vespasiano di Bisticchi, and to trace the effect of one man's teaching of classic learning in the scholars of Vittorino da Feltre, who brought up the two noblest Italian rulers—the good Frederick, Duke of Urbino, and his wife Elizabeth Gonzaga—together with a host of the purest and most brilliant men of the age. Traversari was famed as one of the finest classic scholars, but he did not lose his Christianity. He modelled his eloquence upon the example of the ancients, but he never quoted a pagan idea. When Cosimo obliged him to translate Diogenes Laertius, he bemoaned the task in bitterness. It is only when learning gets into the hands of coarse sensual men like Panormita (Beccadelli) and Filelfo that it does harm, and renders debasement more base by gilding it with intellect. The ultimate cause of the decline was not in classic learning itself, but in the misuse of it in coarse hands—the keeping it only for the pleasure of the body through the mind, not for the elevation of the soul.

And now it is time to inquire how this seething atmosphere of learning and depravity affected art; for, strange to say, it was the principal moving cause of its rise by exciting the higher intellectual qualities of artists, and yet, under other circumstances, equally a reason of its decline. The fact that as yet art was chiefly devoted to religious purposes, such as the adornment of churches, helped to keep the immoral element out of it, whilst the intellectual influence furnished the very food on which it thrived. The vivid imagination of the artist was fed by the poesy of classicism; the discovery of antique statues, as well as of MSS., awoke his highest emulation, and trained his taste for correct form, while the Italian's vivid enjoyment of life in a beautiful sunlit land stimulated him to a deep love of nature. Obligated by demand to paint Madonnas, saints, and angels, a religious train of thought was engendered in the artist, which counteracted much of the humanism which was ruining his fellow-men.

Art was still the teacher, and so its aims were kept high; the study of the sweet old Bible stories, the saintly legends, the holy teaching of St. Francis and his followers, left little room for the classic impurities of literary courtiers and professors to corrupt the minds of the artists of the first half of the fifteenth century. Even when not exclusively religious, art more naturally drew its inspirations from poesy, rather than deeper intellectual sources. The gay sweet songs of the Troubadours still echoed through the land, and chivalric legends were an inexhaustible theme. The delicate sonnets of Petrarch and the terrible but entrancing imaginings of Dante had still a hold on the minds of the people, and by their richness of ideality kept the artists, who are always the interpreters of allegory and mysticism, from becoming enslaved by humanism.



PALAZZO PUBBLICO AT UDINE, VENETIA. A.D. 1457. *Burnt in 1876.*

CHAPTER II.

ARCHITECTURE.



ARCHITECTURE was affected by classicism before painting was. While Cosimo's agents were seeking MSS. through the world, and the Romans were beginning to unearth the marvels of antique art buried in their city, Brunellesco¹ and Donatello went to Rome to study the antique with all the enthusiasm of artists. Brunellesco, convinced from his late defeat by Ghiberti in the competition for the Baptistry gates that he would not become famous in sculpture, determined to make a name as an architect. He must have had some strong presentiment of that revival of ancient forms which became the strongest feature in Renaissance architecture when he sold his *podere* (farm) to obtain means to go and study architecture in Rome. His youthful friend Donatello accompanied him, and gave his mind to sketching the fragments of friezes, torsi, and statues, lying about among the ruins. The strongest trait in Brunellesco's character was his ambition, the next his selfishness, which, as we shall see, developed itself later. At present his ambition had taken the high flight of schem-

(1) Filippo di Ser Brunellesco, a notary of Florence. Filippo, the architect, was born 1377, died 1446.

ing to place the dome on Arnolfo's great church, that architect having built it on so vast a plan that hitherto no one had dared to bridge over the immense chasm.

Filippo spent days dreaming beneath the great dome of the Pantheon, till at length its secrets were all stored in his mind; then he returned to Florence, and appeared at a meeting, convened in 1417 by the "Opera del Duomo," to discuss the ways and means of roofing the central part of the church.¹ Here, after various wild plans had been proposed, Brunellesco offered to undertake the work, but said the wall must be raised and a wide cornice erected to bear the weight. His plan was not at once accepted, because he declined to reveal it entirely, but he made models in secret, in some of which Donatello and Nanni di Banco assisted. His own positive assurances of power, and the incapacity of any other master in Florence to attempt the work, caused the committee to recall him from Rome whither he had gone a second time, and in the presence of the Opera (or Company of Works) of the Duomo and the Consuls of the Arte della Lana, who were great patrons of art, Brunellesco, in a long speech, without revealing the means he intended to adopt, so impressed them with his power that they accepted his model and on April 16th, 1420, elected him *capo maestro*, in company with Ghiberti and Battista d'Antonio,² at a salary of three golden florins a month each. Still they had not full confidence in him, and made so many suggestions that Filippo felt constrained to put his plan into writing and submit it to them, begging to have the sole superintendence of it. The thorn in his flesh was Lorenzo Ghiberti—that the rival who had outdone him in the glory of sculpture should be placed to share the fame of the dome, which was entirely his own design, was too much for his forbearance, and he determined to oust Ghiberti from his office at any cost. He tried to quarrel with him, but his friend was slow to take offence; then he left him alone to the onerous duties of master architect, betaking himself to bed, having first locked up all his plans and models. Of course Ghiberti refused to superintend this part of the work, into which he had not been initiated, and Brunellesco as strongly refused to come forward till he should be recognised as sole architect. Ghiberti was forced to take the work in hand, and, as he could not succeed, Brunellesco was at length pronounced sole architect of the cupola, at a salary of eight and a half florins a month; Ghiberti being retained as master of the other works in progress, at three florins as before, and quite content to confine his slight architectural capacities to the decoration of windows.

Brunellesco's jealousy of fame was shown in other ways besides his behaviour to Ghiberti. He had invented a species of machine for carrying merchandise and heavy weights across the Arno at much less fatigue and expense than the

(1) An illustration will be found on p. 43.

(2) Gaye, "Carteggi inediti," vol. i., pp. 547-49. Milanese, "Annot. Vasari," vol. ii., p. 331.

methods then in use, but he refused to make his invention public, lest others should reap the benefit. The Republic, to obtain the use of it, was constrained to make a decree that no one should use any means of transport of merchandise across the Arno except that made by Filippo Brunellesco himself, unless with his consent. This is, probably, the first historic mention of a patent. Private feelings apart, Filippo was a thorough worker, and the greatest genius in architecture. He gave his own personal supervision to every part, inspecting the clay for the bricks, and then the bricks themselves; he overlooked the stones to see if there were any flaws in them, and then investigated the mortar; he himself gave the models for the iron girders, for the wooden supports, and for the shaping of each stone. His trouble was well repaid by seeing the gigantic cupola rise secure in air on its eight chains of stonework, till the grandeur of Brunellesco's dome had almost overshadowed the beauty of Arnolfo's church. His life did not go smoothly, however, after he had ousted Ghiberti. He neglected to pay his annual tax after matriculation, and the Consuls of the "Arte dei Maestri" imprisoned him for debt; on which the Opera of the Duomo were so irate that they assembled, August 20th, 1434, and decreed in council that Brunellesco should be liberated, and the "Arte dei Maestri" imprisoned, probably on the plea of hindering public works.¹

The first stone of the lantern was laid in 1445, and was blessed by St. Antonino; the last was consecrated by Archbishop Giovanni Neroni, in the presence of the Chapter of the Duomo, the Signoria and Gonfaloniere, in 1461; Brunellesco not living to see the final triumph of his great work. Filippo was the architect of several other buildings in Florence, such as the Loggia of the Foundling Hospital on the Piazza SS. Annunziata, which Luca della Robbia decorated prettily with his circular reliefs of swathed infants; the Palazzo Quaratesi on the Piazza of Ognissanti, and part of the Pitti Palace; as well as the Chapel of the Pazzi in the cloisters of Santa Croce, an octagonal building of Renaissance style, with a dome; this also was adorned with terra-cotta reliefs by Luca della Robbia.

The Church of Santo Spirito, which was built from Brunellesco's designs after his death, is one of the finest buildings he conceived. It is in the form of a Latin cross; the colonnade which forms the aisles is carried round the transepts and choir, giving a very noble appearance to the building.

The return to the pilasters and architraves of Roman architecture, which Brunellesco had introduced, instead of what Vasari calls the "todesca e barbara" (barbarous Gothic), was followed by other architects, especially his two contemporaries, Michelozzo Michelozzi,² and Leon Battista Alberti.³

(1) Moreni, "Due Vite di Brunellesco," pp. 274-76. Also Milanesi, "Annot. Vasari," vol. ii., p. 362.

(2) Michelozzo, son of Bartolommeo di Gherardo di Borgognone; born 1396, died 1479.

(3) Alberti, son of a Florentine noble, was born Feb. 18th, 1398, at Venice, where his family, being exiles at the time, were residing; he died 1472.

The first, who began by studying sculpture under Donatello, became, after



COURT OF THE PALAZZO VECCHIO, FLORENCE. By MICHELOZZI. A.D. 1454.
With the Boy and Fish by VERROCCHIO on the fountain.

Brunellesco's death, the great palace builder and the architect of the day. To him Cosimo de' Medici, his great friend and patron, confided the erection of the

palace in Via Larga, now known as the Riccardi Palace. Such confidence and love existed between Cosimo and Michelozzi that, when the former was exiled in 1433, the latter accompanied him to Venice, and remained with him till his return to Florence, when the architect was set to work in repairing Arnolfo's Palazzo della Signoria, which in some parts was pronounced unsafe. His next work was to build the Convent of San Marco (begun 1437), which he made a shrine for the genius of Fra Angelico and a home for the reformer Savonarola. No sooner was that finished than Cosimo found him employment at Careggi, in building the magnificent Medici Villa, and another villa at Fiesole, for Giovanni, Cosimo's son. Here, in after days, Lorenzo and his train of classic poets met, and talked of Plato on the spacious terrace which overlooks Florence.

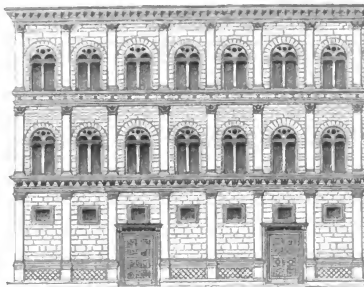
The Tornabuoni and Ricasoli Palaces are also from Michelozzi's designs—all his works have the ancient Florentine characteristics, with more or less of Roman style intermixed. In the huge stones of the rustic basements we recognise that Etruscan massiveness which has for ages been the special mark of Tuscan buildings: in the Cortile with its pillared arcades—the invariable centre of all Italian palaces—the ancient atrium which was common in both Rome and Etruria is reproduced; it is chiefly in the pilasters and architraves of the palatial façades that Michelozzi and Alberti have shown the spirit of classic innovation.

Leon Battista Alberti, courtier, poet, painter, and architect, was a very embodiment of the spirit of the age. Born of a noble family, and highly educated, he shone in society; endowed with a fine physique and great strength, he excelled in all knightly sports; was victor in the tournament and of great prowess in the hunting-field. He could sing charming *canzoni* of his own composition to his lute or mandoline; he could take a standing leap over his horse, and was the most expert swordsman of his time. But his especial predilections were art and architecture.

His classic researches led him to the study of Vitruvius, and he shows the influence of the Roman architect in all his buildings, which mark in a high degree the Renaissance style at its best. The Palazzo Rucellai, Florence (of which we give an illustration), is a fair specimen of his skill in blending the Doric masonry of the Tuscan with the pilaster and cornice of Imperial Rome. To him is due the façade of the Church of Santa Maria Novella (see page 41), commissioned by Cosimo Rucellai, which is not at all in accordance, however, with the beautiful Italian Gothic of its interior. His great work is the Church of San Francesco, at Rimini, begun in 1447—a fine Renaissance building; the façade has a round arched door with pilasters, richly covered with arabesques in sculpture. This is the church for which, through want of sufficient marble, Malatesta took away

the ancient marbles which formerly encrusted the interior of the Basilica of Sant' Apollinare in Classe, near Ravenna.

Alberti has sculptured his own likeness on the tomb he erected in this church to Sigismondo Malatesta, in which he followed the design of the older masters—a sculptured sarcophagus under a Gothic canopy. If Michelozzi was emphatically a palace builder, Alberti should be styled the church builder, for he gave the designs, besides the one mentioned, for the tribune of the SS. Annunziata, Florence; the churches of Sant' Andrea and San Sebastiano, at Mantua, for Lodovico Gonzaga, and others. Alberti had some credit both as sculptor and painter, but his chief fame rests on his writings, which became the authority for Renaissance architects; they were written chiefly in Latin, but Cosimo Bartoli translated into Italian his "*Breve Compendium de Componenda Statua.*" His "*De Pictura*" was dedicated to Brunellesco, but his greatest work was "*De re*



PALAZZO RUCELLAI, FLORENCE.
Part of the Façade. By LEON BATTISTA ALBERTI. A.D. 1460.

Ædificatoria," a stupendous treatise on architecture, in ten volumes. A smaller book was entitled "*Piacevolezze Matematiche*," in which he speaks of the "*camera obscura*," called by him "*camera ottica*," the "*odometro*," or itinerary compass—a species of pedometer probably—and several other clever inventions.

While the Renaissance style was coming into vogue in Florence and Rome under this triad of architects, Gian Galeazzo Visconti was importing from Germany into Milan the perfected Gothic style. When, in fulfilment of a vow, he desired to make the most magnificent of churches, he had recourse to the

German confraternities of architects. Heinrich Ahrlar, of Gmunden, called by the Italians Enrico di Gamodia, came with other brethren from Bruges, Ulm, &c. The master mason of Strasburg even was sent for, in 1486, to advise about some difficulty. Milan Cathedral—which, if its original plan had been carried out, would have been one of the purest specimens of perfected Gothic,



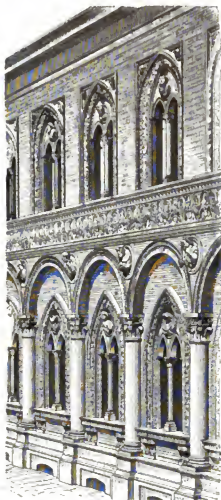
CHURCH OF LA SANTA CROCE, FLORENCE. *Begun by ARNOLFO DI CAMBIO in A.D. 1294. Completed in A.D. 1442.*

and the only one in Italy—was spoiled by the Italian façade designed in 1560 by Pellegrini, in which Riccino inserted Roman windows some time later, and Castelli placed Gothic doorways in 1790. Napoleon, during his government, added pinnacles, flying buttresses, and flamboyant tracery, with a population of

3,000 statues on the roof and in the niches, thus making the whole erection a splendid piece of patchwork over a frame of beautiful proportions.

The grandest buildings in Florence were a spontaneous outflow from the hearts of her wealthy and patriotic citizens; those of Milan originated in sin offerings. Simultaneously with the cathedral, Gian Galeazzo Visconti founded

the Certosa, near Pavia, which magnificent convent was built as an atonement for his guilt in having murdered his uncle, the cruel tyrant Bernabo Visconti, whose enormities oppressed the Milanese in the fourteenth century. The first stone was laid in 1396. Gian Galeazzo must have employed Italian architects for this, for it is as fine a specimen of perfected Romanesque (always excepting the façade, which is of later date) as Milan was of true Gothic. The church and convent form a pile of ruddy red-brick buildings, with clustered tribunes and gradated roofs, all covered with a network of Lombard arches on white marble colonnettes, the archivolts in every part being adorned with exquisite terra-cotta decorations. It is enclosed on all sides except the front with cloistered gardens, each decorated in the same way with white pillars and rosy sculptures. The front "close," a green court, is entered beneath a charming gateway with a wide carved roof, the whole porch being covered with Luini's softly toned frescoes. The interior is chiefly remarkable for its gorgeousness: the greatest profusion of precious marbles and agates prevails; they are inlaid in mosaic altar-fronts,



PART OF THE OSPEDALE MAGGIORE, MILAN.
With Terra-cotta Decoration.
Begun by ANTONIO FILARETE in A.D. 1457.

they cover the choir and the altar-screen, they glisten everywhere. The Certosa presents a good epitome of the Milanese school of sculpture of the fifteenth and sixteenth centuries. Andrea Fusina, Agostino Busti (known as the Bambaja), Agrate, and Solari have all assisted to decorate it.

The façade, which was designed by the painter Borgognone in 1473, shows



RIGHT SIDE OF THE DOOR OF THE PALAZZO STROZZI, AT FIRENCE. *View in the Louvre.*
By JEANANTO SIEUX. About A.D. 1490.

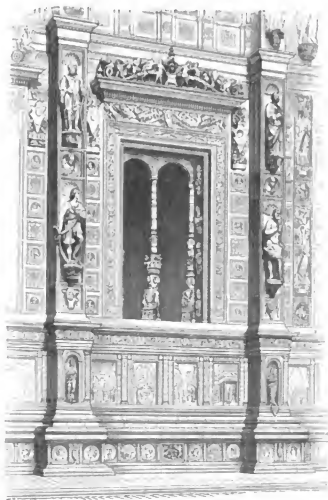
its origin by being much more pictorial than architectural. Its style is extremely confused: a Corinthian portico beneath a Tuscan triforium; a Roman central window above, between two others of Lombard form; and, surmounting all, a great gallery of arches with exaggerated cornice rising far above the roof of the nave. Every portion of this frontage is covered with white marble sculptures. Medallions of Roman emperors and pagan deities form the base, statues of saints and martyrs fill the niches of the pilasters, arabesques surround the windows, and scenes from the lives of saints and the deeds of the unsaintly founder fill every available space. The effect is a gorgeous richness which it is better not to analyze too closely.

In these two buildings—the Cathedral at Milan and the Certosa at Pavia—are seen the last Gothic and the last Romanesque. Henceforward Renaissance architects took the lead; to Alberti followed Giuliano da Majano,¹ who, after winning great fame as a master of tarsia, or inlaying in wood, turned to architecture, and having erected many build-

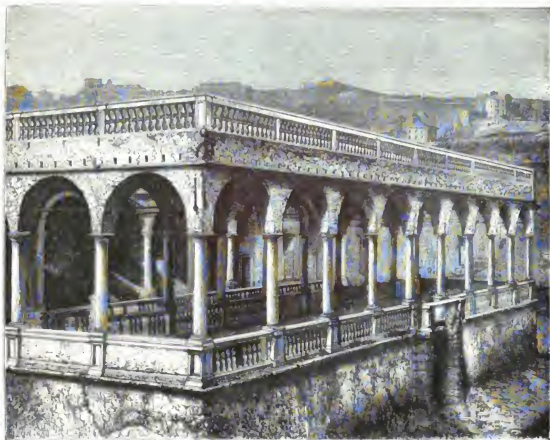
(1) Giuliano di Leonardo da Majano, born 1432, died after 1491.

ings in Naples for King Alfonso, went to Rome under Pope Paul II., where he built the first courtyard of the Vatican, with its marble loggia; he also restored the Cathedral at Loretto.

Baccio Pontelli was another architect who, in his designs, carried on the style of Alberti and Majano.



WINDOW IN THE CERTOSA, NEAR PAVIA.
The Façade begun by AMBROGIO BORGOGNONE in A.D. 1473.



LOGGIA OF THE PALAZZO DORIA, GENOA. A.D. 1522.

CHAPTER III.

SCULPTURE.



UNDER two distinct eras, sculpture of the fifteenth century may be readily divided; dominated by precisely the same influences as literature and painting: the first, under the free spirit of the Republic, displayed in the earnest work and free-thought of Ghiberti and Donatello; the second, under the rule of the Medici, showing itself in the outward polish and sophistication of Rossellino and the Majani. In the thirteenth and fourteenth centuries we have seen sculpture rather as an adjunct of architecture: the Gothic architects only used it to make their buildings beautiful and eloquent; apart from the cathedral or church, their work would have little artistic effect—the saints and



OFFERING OF ISAAC. *Bronze-relief. By Ghiberti. A.D. 1402.*
In the National Museum, Florence.



OFFERING OF ISAAC. *Bronze-relief. By Brunellesco. A.D. 1402.*
In the National Museum, Florence.

Madonnas which fill the niches are but as passionless words helping to express the whole idea. It belonged to the humanism of the fifteenth century to raise sculpture to its standing as an artistic means of individual expression, to give a separate life to it independent of its existence as the handmaid of architecture. This was done by almost simultaneous efforts from three great sculptors: Ghiberti, who made sculpture pictorial instead of decorative; Donatello, who rendered living truth instead of emotionless dogma; and Jacopo della Quercia, who first put a *soul* into marble.

Lorenzo Ghiberti,¹ was trained to art from his infancy. His stepfather, Bartolo di Michele, taught him the goldsmith's art; his old friend Starnina instructed him in painting, to which his first inclinations were given. He tells us himself, "L'animo mio alla pittura era in grande parte volto," and this tendency never left him, although circumstances led him to give his life to sculpture rather than to painting. His reliefs are always pictorial.

When the plague of 1400 attacked Florence, Lorenzo and a friend fled from thence, and were employed at Rimini by Pandolfo Malatesta in frescoing some rooms. Whilst there, his stepfather wrote urging him to return to Florence to compete for the commission for the bronze doors of the Baptistry. Ghiberti gives in his Commentary all the particulars of this competition; each artist was to have a plate of metal of a certain size given to him, and in the course of a year to bring for approval his finished relief of the "Offering of Isaac." The competitors were six: Filippo Brunellesco, Jacopo della Quercia from Siena, Niccolò Lamberti from Arezzo, Francesco from Valdambrina, Simone from Colle, and Ghiberti. The last, besides his own artistic talent, had the assistance of his stepfather's judgment and technical knowledge, and on the chosen day the commission was given to Ghiberti, much to the chagrin of Brunellesco, who had flattered himself that the prize was secure to him.

The reliefs of the two artists are now placed side by side in the Museum of the Bargello, and there are few who will not readily second the decision of the judges in preferring Ghiberti's graphic picture in metal to Brunellesco's hard realistic composition. The document by which the Guild of Merchants authorised Lorenzo to make the doors is dated November 23rd, 1403, and includes also "Bartolo di Michele," his stepfather. It enjoins that three scenes must be finished each year, and that the artists are only obliged to give their labour, all other expenses being paid by the guild. They are allowed as many assistants as are necessary, but Lorenzo Ghiberti is bound to make the wax models himself, and to finish in the bronze all the principal parts, such as the heads, nude

(1) Son of Cione di Ser Buonaccorso and Madonna Fiore; born 1381, died 1455. His mother married a second time, Bartolo di Michele, who was a kind stepfather to him. The legitimacy of his birth has been disputed, but not disproved.

(2) Ghiberti's MS. Commentary, Magliabecchian Library.

figures, hair, &c. The assistants were at first twelve, including the young Donatello; others were engaged later. The doors consist of twenty-eight panels of a geometric shape, each containing a scene from the New Testament. The compositions are simple and expressive, and, if less graceful than the more complex reliefs of the second gates, show perhaps a more earnest unsophisticated feeling. On the 19th of April, 1424, these beautiful doors, richly gilded, were collocated at the part of the Baptistery towards the Duomo; Andrea Pisano's gates being removed to the southern side to make room for them. Ghiberti's first gates were afterwards in their turn removed to the northern side, to give the place of honour to his second, which, being

the work of his more matured genius, far surpassed in finish and execution these youthful achievements.

A few months after the completion of the first gates the "Opera del Duomo" gave to Lorenzo, on January 2nd, 1425, the commission for these second gates, the ten stories for which were to be from the Old Testament, chosen and arranged by Leonardo Bruni, Chancellor of the Republic, and a man of letters. The compact was very similar to the former, but in this was a stringent clause that Lorenzo must not accept any other commissions without the per-



OFFERING OF THE WISE MEN. *Bronze-relief. By Ghiberti. On the North (first) Door of the Baptistery, Florence. A.D. 1403-1424.*

mission of the Consuls of the Guild. These wonderful doors, which Michelangelo himself said were "worthy to be the gates of Paradise," occupied twenty-seven years of Ghiberti's life, and were placed with great pomp on the side of the Baptistery opposite the Duomo in 1452. They are the finest possible example of Ghiberti's style: the metal becomes soft as wax in his hand, and he has moulded it into a series of pictures with landscape backgrounds, ærial perspective, and a fulness of narration which seems marvellous in sculpture. Whether Ghiberti was wise thus to confuse the principles of sculpture and painting, or whether, by making sculpture pictorial, he strained it beyond its legitimate object—that of representing form alone—we will not venture to discuss here. It is true that pictorial effects which are



THE BAPTISTRY OF FLORENCE. *Church of San Giovanni Battista. A.D. 1128 (?)*.

quite inadmissible in true sculpture may be permitted in relief, which is a kind of chiaroscuro painting in stone or metal, the colouring being given by gradations of shadow. One thing is certain: Ghiberti's work had one good and powerful effect in his time—it released sculpture from the traditional bonds which fettered it, and rendered it a free medium of art expression; any false tendencies it might have had were corrected by Donatello, who kept sculpture within its true bounds. The compact that Lorenzo was to take no other com-



ST. STEPHEN. *Bronze Statue.* By Ghiberti.
In Or San Michele, Florence.



ST. PETER. *Marble Statue.* By Donatello.
In Or San Michele, Florence.

mission during the time he worked at the gates was not too rigidly kept. The Guild of Merchants themselves ordered a statue of St. John for the Church of Or San Michele, which Orcagna had restored. The guilds of the city emulated each other as art patrons in trying to fill worthily the Gothic niches all round this building. Having themselves been the cause of loosening the compact, they could not well refuse consent when the Guild of Money-changers (Arte



THE SECOND DOOR OF THE BAPTISTERY, FLORENCE. By LORENZO GHIRBERTI. Bronze gilt. A.D. 1425-1452.

del Cambio) wished to order a statue of St. Matthew for another niche in the same church. The commission is curiously worded; the statue is not to be of more than two pieces, the head and body to be gilt all over, and the price not to exceed 2,500 florins. If not finished in three years the artist was to be fined 500 florins. Next the Guild of Weavers commissioned him to make a statue of St. Stephen for the same church, and these three complete the list of Ghiberti's statues. His love of picture assimilated more to relief.



FROM Ghiberti's SECOND DOOR.

Two of his best *relievi* are the "Baptism of Christ" and "St. John before Herod," in the bronze font of the Baptistry of Siena. This font is quite a history of fifteenth-century art, being the joint work of Donatello, Ghiberti, Jacopo della Quercia, Turino di Sano, and Vecchiotti.

Ghiberti had his fame also as a tomb-maker: the tombs of Leonardo Dati, in Santa Maria Novella; of Lodovico degli Obizi, or Albizi; and of Niccolò Valori, in Santa Croce, are by his hand.

His appointment as joint *capo maestro* of the Duomo with Brunellesco gave him, not only employment, but constant annoyance; for Brunellesco, remembering that he had been vanquished by Ghiberti in the contest for the gates, could not endure to have his successful rival associated in what he felt to be peculiarly his own triumph—that of the Duomo.

Ghiberti seems not to have interfered in Brunellesco's plans, but to have been content with designing glass windows and overlooking the minor parts of the work, for which he had a salary less than a third of that given to

Brunellesco. If jealousy is recorded, it is not on Ghiberti's side. Perhaps Ghiberti's real talent was rather for metal and gold working than true sculpture. Cellini calls him "veramente orefice" and "eccellente artefice;" and we read of a marvellous setting which he adapted to a fine antique intaglio of Apollo and Marsyas, which belonged to Giovanni, son of Cosimo de' Medici, and a beautiful button for the "piviale" of Pope Martin, with tiny figures in relief, as well as the golden mitre of Pope Eugenius, which, besides jewels, was composed of fifteen pounds of gold and five and a half pounds of pearls. The design was

most elaborate, the gold work being covered with angels and other figures in relief. Ghiberti left a son, Vittorio, who, although following his father's profession, never rose to fame. Ghiberti was imbued with the antiquarian research of the age, but instead of seeking old MSS. he collected works of art, and possessed great treasures in several *torsi* and statues he had obtained from Greece, and in the so-called "bed of Polycletes."

Most of his antiquities passed into the hands of Messer Giovanni Gaddi, an official in the house of the Medici, and have since been dispersed; some of them still enrich the Florentine museums.

The second of the great trio of sculptors, Donatello,¹ Ghiberti's junior by eight years, was endowed with a genius of a different class. Ghiberti's art was finished, refined, the result of deep mental intelligence and trained workmanship; in him we see the founder of the school of the Rossellini and Majani. Donatello's was more spontaneous, passionate, and truth-seeking, the result of innate genius and deep feeling; his works bear the germ of that energetic *strong* school which Michelangelo brought to perfection. The greatest artists appear to have been frequently the least dependent on the teaching of others. The first master of Donatello is not known even by name; his education began in the house of Ruperto Martelli, who, feeling an interest in the boy, took him into his own house. There Donatello executed many of his earliest works, in the form of rough reliefs in clay, terra-cotta portraits of the members of the family and their friends. One of these, a statue of St. John the Baptist, was so valued that Ruperto Martelli in his will forbids it ever to be sold.* His position in the Casa Martelli was no doubt the cause of the boy's youthful intimacy with the artists of the day, among



ST. GEORGE. *Marble Statue, By DONATELLO. A.D. 1416. In Or San Michele, Florence.*

(1) Son of Niccolò di Betto Bardì, a wool-comber, of the parish of San Pier Gattoluni; born 1386, died 1466. His father was a political exile, who, after having lived in Pisa and Lucca, returned to Florence in 1380.

(2) Several terra-cotta portraits of the fifteenth and sixteenth centuries were exhibited in the Donatello Society, *Arte Antica*, 1880-1. These were all painted, but it is a question whether the colour was not a doubtful improvement added after Della Robbia's time. One of these was a bust of Macchiavelli, of which the face is a curious mixture of astuteness and vacancy.

whom he especially attached himself to Brunellesco. Donatello had a very simple, dependent nature, and looked up to his older friend with almost reverence, content to follow him even to distant Rome, and taking his criticism on his works as final and authoritative; although inclined, boy-like, to



JUDITH AND HOLOFERNES, *Bronze Group.*

By DONATELLO. A.D. 1434 (?).

In the *Loggia de' Lanzi*, Florence.

bluster in the first instance, when he tried his skill against his friend in carving a crucifix, he was nevertheless magnanimous enough to own, "To you it is given to make Christs; I can only form a peasant." Having so much faith in the friend who had so outshone his own talent in the matter of crucifixes, Donatello, no doubt, sympathized with him in his defeat by Ghiberti about the gates, and was willing to undertake a pilgrimage to Rome with him in 1403. It was here, while studying the fragments of ancient friezes which strewed the ruins, and the *torsi* and statues which lay amid the *débris*, or were excavated by votaries of the new *furore* for antiques, that Donatello awoke to the power and greatness of classic art. After two years' intense study here, he returned to Florence with new energies and higher aims: not that he became a mere imitator of the antique—he only used it for instruction as to the best form in which to express the truths of nature and the ideas of his own genius. As one of Ghiberti's assistants in casting the doors of the Baptistery, he gained some further experience in the technical processes of metal-work. His first commission was either a statue for the façade of the Duomo, in 1408, or a relief of the Annunciation in the Cavalcanti Chapel in Santa Croce; the classic taste he had imbibed in Rome is very distinct in the latter.

After this he gained a reputation as a maker of statues. The Guild of Linen-weavers ordered a statue of St. Mark, in 1411, for the Church of Or San Michele, and Donatello filled the black-and-white niche of inlaid marble with the figure

of such an Evangelist that Michelangelo used to say, "One could not fail to believe the Gospel preached by such an honest-looking man." Then the Guild of Butchers bade him fill another niche on the south side of the same church with a statue of St. Peter (of which we give an illustration on p. 108), and the Armour-smiths ordered a St. George. So earnest and manly is the elder apostle, and so bright and brave the youthful warrior-saint, that Donatello's fame was made. The St. George was judged such a masterpiece that Francesco Bocchi wrote a whole book about it, and every art patron who could afford it wished a tomb or a statue by the hand of Donatello, who, young as he was, had become the master of a studio and the instructor of pupils.

Three statues were made for the Campanile, one of which, a bald-headed King David—said to be a portrait of Giovanni di Barduccio Cherichini—has a special name of its own, the Zuccone.¹ Like Prometheus, Donatello was inspired by the life of his own work, and whilst engaged on it would often stand back, exclaiming, "Speak, speak!" Of his statues which are not architectural, the "Judith and Holofernes," in the Loggia de' Lanzi, is perhaps the most important. This group, commissioned by the Signoria, was intended to be allegoric of the expulsion of the cruel Duke of Athens from the city, which took place on July 26th, 1346. It is very ornate, but there is a slight meagreness of modelling, and the action is restrained, probably from Donatello's habit of circumscribing his design within a compact space, allowing no outstretched limbs to run the risk of breakage.

He made two statues of David, one in marble and the other in bronze, both now in the Bargello; the bronze one is especially meagre. He has allowed his idea of youth to carry him to the verge of puerility. The same love of truth led him to model his St. John the Baptist in the Bargello as a wasted, emaciated figure worn to a skeleton by fasting and vigils. This subject he repeated several times; one in Casa Martelli is much more beautiful, and there is a statuette in terra-cotta of the same subject in the possession of Cavalier Mignaty,² which is quite dramatic. St. John is seated on a rock, up which a lizard is darting, while a dog drinks at a fountain. Nor was Donatello less famous as a tomb maker. His tomb of Pope John XXIII.,³ in the Baptistery of Florence, with its statues of Faith, Hope, and Charity, is well known. He was paid 1,000 florins in gold for it. That of Cardinal Brancacci in Sant' Angelo in Nilo, Naples, made in 1427, is still more beautiful—three caryatides support the sarcophagus, on which is an exquisite relief of the Madonna surrounded by angels.

For Bartolommeo Aragazzi, secretary to Pope Martin V., he built a tomb at Montepulciano. Unfortunately, this was destroyed in rebuilding the church. In

(1) Literally the "pumpkin," a term used by Italians for bald head.

(2) Exhibited by the Donatello Society, *Arte Antica*, 1880-1.

(3) Pope John XXIII. abdicated in 1415, and died in Florence 1418.

all these monuments his scholar, Michelozzo Michelozzi, assisted him, especially with the statues which adorn them.

Full of truth and power as a statue sculptor, serious and decorous as a tomb builder, Donatello becomes delicate and graceful in his reliefs, in which style he executed many lovely works. Ghiberti had aimed at picturesque effect in his reliefs by means of perspective, giving the nearer objects high relief, the distant very low relief. This, however, is false, because the shadows from the high foreground fall on the background and destroy the effect of distance. Donatello, by different means, obtained all the effect of soft colour on those low reliefs which he introduced, and which are known under the name of *stiacciato*, or



THE DEPOSITION. *Bronze Relief.* By DONATELLO. In San Lorenzo, Florence.

flattened relief. This *stiacciato* well handled, is especially pictorial in its effect, because, without any strong disturbing shadow, the effect of delicate monochrome is acquired in the soft gradations of shadow and pencilled outline. The most charming specimens of Donatello's *stiacciato* are the circular reliefs of St. Cecilia and the infant St. John.

To Donatello is due the revival of equestrian statues. In the one of General Gattamelata, which he was called to Padua to make in 1451, he shows his study of the Roman statue of Marcus Aurelius. He has here, however, exalted the grandeur of the horse more than the proportions of the general himself, who is modelled on a scale too small for his charger.

A curious specimen of Donatello's equine predilections is a model of the Trojan horse which he built in wood, on a huge scale, for a fête at Padua. It now stands alone and decaying in the wide expanse of the Sala della Ragione in that city. He remained in Padua three or four years, during which time he sculptured the beautiful altar of Sant' Antonio, now dispersed; but no offers made by the Paduans, however advantageous, could suffice to keep him there. He worked in various cities—Modena, Siena, Prato, &c.—but always returned joyfully to his beloved Florence, where he was welcomed by friends of every degree, from the artists and apprentices, with whom he enjoyed convivial suppers, to the lordly Martelli, and other lovers of art, whose houses were always open to him. Cosimo de' Medici himself loved him extremely, and supplied him with endless commissions for bronze doors, monuments, and reliefs for San Lorenzo; pensioned him, and made him presents of gorgeous mantles and hose, which the simple Donatello thought too fine for his use. The earnest straightforward truth in his works is the reflex of his own simple, outspoken nature; the classic excellence of form the result of the tone of the age in which he lived.

The influence of his genius was transmitted through his immediate scholars, and became the fountain-head of the most perfect Florentine school. His favourite pupil, Bertoldo, to whom his designs were left, and who shares with him the fame of the spirited reliefs of the bronze pulpits in San Lorenzo, became the master of the classic art school in the Medici Gardens, where Michelangelo and others had their early training. His scholar Michelozzi became one of the leading Renaissance architects; and though Nanni di Banco never rose above rough architectural statues of hewn stone, yet Rossellino and Desiderio, adding to his teaching the more sophisticated tone of the latter half of the century, became the leading examples of the Florentine school of that period.

The third of the trio of artists I have mentioned, Jacopo della Quercia,¹ under influences quite distinct from the former two, arrived by an independent path at equal excellence. He may be taken as the culminating point of that Siennese school of sculpture which, founded by the Pisani, had kept up a numerous mediocrity during two centuries, but which only now and then brought forth an artist of genius.

The first artistic work of Jacopo della Quercia, though but a temporary one—being neither in marble, stone, bronze, nor even clay—not only decided his own career, but has had a great influence on the technical part of modern sculpture. He was, when only nineteen, in 1390, required to make a colossal horse to adorn

(1) Son of Maestro Piero di Angelo di Guarnieri, a goldsmith of "Quercia Grossa," a village near Siena, now extinct; born 1371, died 1438.

the funeral obsequies of Azzo Ubaldini, a Siennese captain who had fallen in an engagement with the Florentines. The ingenious young artist made the framework of pieces of wood and iron, and on this skeleton modelled his horse in a mixture of clay and plaster, after which it was stuccoed and painted like marble. This invention of Jacopo's was the origin of the sculptor's clay model and plaster cast, which has so changed the practice of sculpture that modern artists in a great measure confine their original genius to this, leaving to artisans the reproduction in marble. Before this time an artist made a small wax model, and enlarged it in marble with the work of his own hands and the chisel. Hence the name *sculptor*, which is quite inappropriate to modern modellers in clay.

We first hear of Della Quercia in Florence, whither he was drawn by the competition for the gates of the Baptistery in 1401; his model, though not equal to that of Ghiberti, was much admired. It is possible that he remained some years in Florence, where he formed his style; in 1408, after a visit to Ferrara, where he sculptured a Madonna for the Cathedral, he returned to Siena, where the Signoria commissioned him to sculpture the marble covering for the fountain on the Piazza, which Agostino and Agnolo had begun in 1343. He seems not to have made much progress at first, for in 1413 we find him at Lucca sculpturing a beautiful tomb for Ilaria, wife of Paolo Guinigi, which was unfortunately dispersed when Guinigi was exiled in 1429. The recumbent figure, a most charming specimen of simple grace, is now in the Duomo of Lucca; the base is adorned with a relief of three little angels holding a festoon. Twice in the year 1413 did the Signoria of Siena write to recall him to continue the Fonte Gaia, and at last the Inquisition was set to proceed against him if he did not appear within eight days.

This brought him back at once; and on January 10th he made a compact with Sano di Matteo, of Siena, and Nanni di Jacopo, of Lucca, for the marble work of the fountain, except the figures, which he was to sculpture himself. The work now proceeded so regularly that by 1419 the fountain was finished, and so lovely was it that the citizens called it the Fonte Gaia, and Jacopo was known ever after as Jacopo della Fonte.

He put all his theological knowledge into it, so that the fountain was a living teacher, giving not only water, but good precepts, to the people. In the centre was the Virgin, who is the especial guardian of Siena; around her the seven theological Virtues; beneath these were reliefs of Old Testament scenes, of which the "Creation of Adam" and the "Expulsion from the Garden of Eden" are very beautiful. In the basin of the fountain were several children riding on wolves—the wolf being the arms of the city. Of the four statues which adorned the sides, only two remain. In 1425 he was called to Bologna to

(1) The first contract was signed December 15th, 1408; the second, January 22nd, 1409, the price to be 2,000 gold florins.

sculpture the centre door of San Petronio, for the price of 3,600 gold florins. Unfortunately he had also engaged to make the font of the Baptistry at Siena, and several years of his life, though marked by his two masterpieces, were torn by conflict and ceaseless disputes; the two governments of Siena and Bologna quarrelled incessantly over the possession of the artist, and recalled him peremptorily from one city to the other.

The door of San Petronio is a most exquisite piece of sculpture: the cornice and architrave are covered with leafy scrolls, the pilasters and interior of the doorway are adorned with fifteen bas-reliefs of stories from the Old Testament. Above the arch are three life-size statues of the Madonna and Child, with St. Petronius and another saint. In the reliefs, Jacopo della Quercia has elevated art even more than Ghiberti had done; with less striving after pictorial effect, he has given direct life and truth to every scene. The one where Adam digs, and Eve is sitting at her more womanly work with her little sons clinging round her knees, is full of nature, while Adam's figure, as he labours, shows powerful modelling. It is said that these intense sculptures formed Michelangelo's style, for he spent much of his youthful time in copying and studying them. They have Donatello's truth, and more than his power.

Jacopo was placed directly in competition with Donatello in his bronze relief of the Vision of Joachim, for the font of the Baptistry of Siena, to which Donatello contributed three panels. The marble work of the font is also his, and was the cause of the long litigation between Siena and Bologna. His native city, however, could recognise genius without bearing malice, and when at length he returned from Bologna they forged golden chains to keep him, by making him Cavaliere and *capo maestro* of the works of the Duomo—a post which he filled with honour for three years, from 1435 till his death in 1438.

Jacopo's pupil, or rather follower, Niccolò dell' Arca di Bologna, gained a certain celebrity from having designed the canopy which now completes the tomb of St. Dominic in that city, and enshrines the sarcophagus which Niccola Pisano had sculptured. This was completed in 1460, and gave the artist his surname of Niccolò dell' Arca.

Lucca as well as Siena boasted of a typical artist in Matteo Civitali,* whose works, although much inferior, are of the same style as Della Quercia's. It has, indeed, been asserted by Vasari that he was Della Quercia's scholar, but this is impossible, as he was a child of three years old when Jacopo della Quercia died. As an artist, Civitali has received but scant justice from historians, probably because to recognise his genius it is necessary to go from the beaten track of the great cities and larger galleries and study his works in his native place, Lucca, a city, be it known, extremely rich in art. There is no absolute proof that

(*) Son of Giovanni Civitali; born July 20th, 1435, died 1501.

Civitali's early training was in Florence, but it is most probable, that city being the chief school of sculpture at the time; it is also suggested by internal evidence, as Civitali's tomb of Pietro da Noceto, in the Cathedral of Lucca, sculptured about 1472, is so similar to the one erected by Desiderio da Settignano to Carlo Marsuppini in Santa Croce, Florence, as to prove at least a study of that work. The tomb of Noceto—which Vasari¹ attributed to Pagno di Lapo



FAITH. By MATTEO CIVITALI.
In the National Museum, Florence.

Portigiano, a scholar of Michelozzi—is signed "*opus mathei civit*," and was esteemed by Antonio Rossellino at the price of 450 ducats; Civitali was eventually paid 350 florins for it. The Duomo of Lucca was once rich in Civitali's works, but several of them have been dispersed. The beautiful marble ornaments of the choir, which he sculptured in 1478, were destroyed later, and the bas-reliefs removed to the chapel of the Sanctuary. The same fate befel his simple and artistic chapel of the Holy Sacrament, which was replaced in a much lower style about a century after his death, and nothing remains of it but the two charming little adoring angels. The same patron, Domenico Bertini—for whom Civitali sculptured this altar, and also one in the Church of San Michele with a life-size group of the Madonna and Child—commissioned him, on January 19th, 1482, to erect the temple of the *Volto Santo* in the

nave of the Cathedral. The *Volto Santo* is an ancient crucifix of cedarwood, said to have been carved by Nicodemus; it was brought to Italy in A.D. 782, and has enjoyed a miraculous reputation ever since. To enshrine this doubtful work of art, Civitali made a little classic octagonal temple, the chief beauty of which is the statue of St. Sebastian, one of the best works of fifteenth-century sculpture. The temple was completed in thirty months, and Bertini paid the artist 750 ducats, together with a house and garden. The statue is signed and dated 1484.

The tomb of his art patron, Domenico Bertini, was prepared in his lifetime

(1) "*Vita di Michelozzo Michelozzi*," almost the last paragraph.

by Civitali; it is very simple in design, but the portrait-bust of Bertini is one of the most lifelike works ever sculptured.

The altar of St. Regulus, also in the Cathedral, is one of Civitali's most important achievements. The architectural design comprises three niches, containing statues of St. Regulus, St. John the Baptist, and St. Sebastian, which are not, however, the artist's best specimens of modelling. Their pedestals are richly decorated with floral reliefs, and in the *dado* of the chapel are three singular bas-reliefs of the martyrdom of the three saints. These reliefs are extremely flat in modelling, yet so much undercut as to be almost detached from the background. In the "Death of St. John the Baptist" there is a charmingly graceful figure of Herodias dancing. Above the niches is a sarcophagus, on which lies the effigy of St. Regulus; a niche in front of this has a statuette of the Madonna and Child; at the sides are two boy-angels holding candles.

As soon as this work was finished, Civitali was called to Pisa to adorn twenty-two altars with marble, which had hitherto been only decorated with stucco; only two of them are his work, however; the others were added by later sculptors, some being dated as late as 1592.

Matteo's masterpiece, the Chapel of San Giovanni Battista at Genoa, was begun about 1491 and finished in 1496, a stone in it being inscribed with the latter date. This, one of his latest works, is the most fervid and imaginative of all. The six statues—Adam, Eve, Zaccharias, Elisabeth, Habakkuk, and Isaiah—are perfect works of art, as are the five bas-reliefs of scenes from the life of St. John the Baptist.

The National Museum, Florence, contains a fine bas-relief of Faith, a graceful sitting figure (of which we give a reproduction); and a statue of St. George graces the Communal Hall of the town of Sarzana. Civitali's genius combined truth and expression in a high degree, with exquisite finish and grace of modelling. He stands midway between the school of Desiderio and the Rossellini, and the more powerful school of which the three great representatives are Donatello, Jacopo della Quercia, and Michelangelo. To the refinement of the former group he adds life, to the force of the latter he gives tenderness.

The second class of sculptors who mark the latter half of the fifteenth century give us an art of quite another type from the three men of genius who form this first group. The Rossellini,¹ Desiderio da Settignano,² Mino da Fiesole,³ and Benedetto da Majano⁴ all show an art more or less imbued with the intellectual

(1) Antonio Rossellino, son of Matteo di Domenico Gamberelli; born 1425, died 1478. His elder brother, Bernardo, though less famous, was also a sculptor of good standing; born 1409, died 1461.

(2) Desiderio, son of Bartolommeo Ferro, and grandson of a stonecutter named Francesco, of Settignano; born 1428, died 1464.

(3) Mino da Fiesole (son of Giovanni di Mino, a sculptor, was born at Poppi, in the Casentino, in 1431, died 1484.

(4) Benedetto da Majano, brother of the architect Giuliano, sons of Leonardo, a stonecutter and carpenter. Benedetto was born 1442, died 1497.



MONUMENT IN MARBLE OF CARDINAL JACOPO OF PORTUGAL (*died in 1459*). By ANTONIO ROSSSELLINO.
In San Miniato, Florence. A.D. 1461-1466.

refinement which was the leading spirit of Florence in Lorenzo de' Medici's time.

The same delicacy of sentiment and elegance of expression which are found in the poems of Politian, Pico, and Lorenzo himself, breathe in the sculptures of Majano and Rossellino, which are more the works of a refined intellectuality than the spontaneous outburst of innate genius like the stronger, though less finished, statues of Donatello and Della Quercia. Here all is decorous, elegant, tasteful, and highly polished—the spirit of the classic revival is in them. In their tombs we no longer have the allegory of heaven and earth, full of religious passion, which the earlier masters tried to express—the dead lying on his tomb, with the story of his good deeds engraven around, the angel-borne canopy of heaven above, and the saint in paradise, with the Madonna on the summit. Antonio Rossellino's tomb of Cardinal Jacopo of Portugal, in San Miniato, and Desiderio's monument to Carlo Marsuppini in Santa Croce, are emphatically Renaissance in design and feeling. Here are the pediments and pilasters, the cornices and arabesqued bases, of which all the artists of the day have the idea from those fragments of sculptured architraves and friezes, the bits of painted wall which the antiquarian *furor* was continually unearthing in that mine of ancient art—old Rome. Every part of them is richly ornamented and elaborately finished; but sphinxes, griffons, genii, and cupids have quite superseded the saints and angels, though the Madonna still holds her place in a circular relief in the lunette above. Benedetto da Majano's beautifully sculptured altar of San Bartolo, at San Gimignano, is precisely of the same style.

But though they had imbibed the intellectual spirit of the age, its lowering moral influences had as yet shown themselves little on the artists. No school of sculpture has more delicate purity than that of the Rossellini; indeed, one of the group, Mino da Fiesole, deserves in an eminent degree the title of purist; there is in his simple, reverent figures a spirituality almost as great as in the paintings of Fra Angelico. A technical quality which greatly assists this feeling of tenderness is the extremely smooth finish which these masters give to their marble—a soft smoothness which Italians very happily call *morbidezza*. This was probably in itself a classic revival, for Praxiteles himself employed Nicias to give the "circumlitio"¹ to his statues. It is not certain whether this word referred to the faint colour with which Praxiteles sometimes tinged his statues—as the blushing Cupid, or the tinted Venus of Cnidus—or to the polish given to the surface of the marble by rubbing it with melted wax. It might include both interpretations, as a faint colour was often given in the wax polish. Now it is precisely this waxen, smooth surface which distinguishes the works of the four

(1) The question of the "circumlitio" employed by Nicias on the statues of Praxiteles, is fully described in Müller's "Ancient Art," pp. 352, 353—"Technics of the Primitive Art."

artists I have mentioned. The heads of the school, Antonio and Bernardo Rossellino, had their *bottega* at the corner between Via Proconsolo and Via Pandolfini, Florence; and while they trained their scholars there, the brothers were employed in many public and private works; among those of Antonio were the tomb of the Cardinal of Portugal, already spoken of, and which was completed in 1466, and the tomb of Francesco Nori, who lost his life in defending that of Lorenzo de' Medici in the Pazzi conspiracy. This tomb consists solely of a bas-relief of the Madonna and Child, in the pilaster above the *bila* for holy water in Santa Croce.



BUST OF MARIETTA STROZZI. By DESIDERIO DA SETTIGNANO.
In the Berlin Museum.

Antonio commenced a replica of Cardinal Jacopo's tomb for the Duke of Amalfi, at Naples, but did not live long enough to complete it. A beautiful relief of the Nativity, with singing angels dancing above the *presepio*, exists in a chapel in the Church of Santa Maria di Monte, in Naples. The Bargello of Florence has, besides, a time-injured bust of Matteo Palmieri, signed 1468, and a charming circular relief of the Virgin adoring the infant Jesus.¹ Bernardo Rossellino was, strictly speaking, more architect than sculptor, but his two tombs of Leonardo Bruni, in Santa Croce, and the Beata

Villana, in Santa Maria Novella, give him a certain artistic standing, though they lack the intense delicacy of Antonio's designs.

Desiderio da Settignano, although a scholar of Donatello, formed his style on that of Rossellino, and was marked by the same classicism and high finish and *morbidezza*. Vasari praises this latter quality when he says the wings of the genii at the base of the Marsuppini tomb "seem not of marble but of down." On the ground in front of the tomb of Carlo Marsuppini, in

(1) There is in the possession of Mr. Drury Fortnum, a hard cast of an "Adoring Madonna" by Rossellino. The infant is more gracefully modelled, and the Madonna more delicately outlined, than in the one spoken of in the text. It might have been the artist's first sketch.—PERKINS'S "Addenda," vol. ii. p. 286.

Santa Croce, is a relief in marble, the sculptural effigy of a certain Gregorio Marsuppini, who was secretary to Charles IV. of France. This was also by Desiderio, but is so worn by the feet of passers-by that its merits cannot be judged. The only statue in which Desiderio is known to have had a hand is the "Penitent Magdalen," in the Church of Santa Trinità, in Florence, which Benedetto da Majano finished after his death. Desiderio enjoyed the appreciation of his contemporaries. Numberless sonnets were placed on his tomb in the



PART OF THE SARCOPHAGUS OF THE MONUMENT TO CARLO MARSUPPINI (*died in 1450*).
By DESIDERIO DA SETTIGNANO. *In Santa Croce, Florence.*

SS. Annunziata, one of which said, "Nature was envious because he gave life to marble," and ended, "Perchè costui diè vita eterno ai marmi, e i marmi a lui."

Mino da Fiesole was a scholar of Desiderio; Vasari blames him for too slavishly following his master and not working enough from nature, but this assertion is not quite fair. The bust of the Bishop Salutati, at Fiesole, is perhaps more natural than any of Desiderio's works; while the beautiful figures of the reliefs on the altar opposite the Salutati tomb show not only direct study from nature, but beautiful expression and feeling.

One of the best works of the school is the pulpit in the Cathedral of Prato,

the joint work of Mino da Fiesole and Antonio Rossellino. It is adorned with bas-



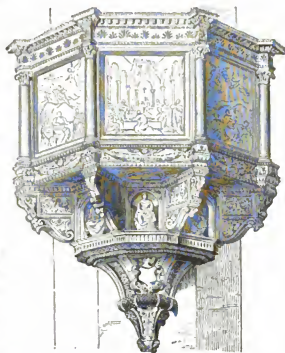
MONUMENT OF COUNT HUGO OF BRANDENBURG. By MINO DA FIESOLE.
In the Badia, Florence. Begun in A.D. 1469.

reliefs in which Rossellino has told the history of the Virgin and St. Stephen, and

Mino that of St. John the Baptist. The pulpit is light and elegant in design, but Mino has hardly done himself justice in his reliefs, which are not as good as most of his sculptures. Andrea del Verrocchio was one of the artists called in to esteem and value the pulpit. The Bargello of Florence has several of Mino's sculptures; there are others in the Badia, and in Santa Croce.

The works which remain to us of Benedetto da Majano are more numerous. To the style and technical handling of Rossellino he added a richer fancy, a deeper sentiment, and fuller expression, with more freedom of action and drapery. It is only rather late in life that we find him working in marble, his first profession being that of inlaying wood, in which he attained great excellence. It is said that he gave

up intarsia because he became discouraged at its want of durability. Two beautiful inlaid chests, which he made for the King of Hungary, had been entirely spoilt by the sea-water during a disastrous voyage. It is quite probable that he assisted his brother Giuliano in many of the beautiful intarsia works which bear his name, such as the seats of the choir of the Duomo, and the doors of the clock-room in the Pitti Palace, for it was not till 1474 that his first-known work of real sculpture was done—this was a portrait-bust of Pietro Mellini, now in the Bargello; after which he undertook the pulpit of Santa Croce. This is one of the finest *cinque-cento* works in Italy; it is of red and white marble,



MARBLE PULPIT IN SANTA CROCE, FLORENCE.
By BENEDETTO DA MAJANO. A.D. 1474.

and the design is rich in ornamentation. The five reliefs from the story of St. Francis, which form the panels, are beautifully executed. The pulpit is supported by five allegoric figures of Virtues, which, if they have not the earnest feeling of earlier sculptors, have a certain grace which is very pleasing.

Two of Benedetto's most beautiful works are sepulchral altars—the one which contains the ashes of St. Savina, in the Duomo of Faenza, and for which the Manfredi, Lords of Faenza, gave the commission in 1471; and the altar-tomb of St. Bartolo, the youthful leper-saint of San Gemignano.

A charming altar by Majano is at the Convent of Monte Oliveto, near Naples.

Alfonso, Duke of Calabria, gave the commission for it about 1492. It contains a relief of the Annunciation, as pictorial and clever in perspective as any of Ghiberti's; the angel is full of life and the Madonna very graceful. There are some exquisite little figures holding festoons. In wood carving, Benedetto's masterpiece was the ciborium in the Church of San Domenico, at Siena. An angel bearing a lamp stands on each side, and the predella is adorned with very fine medallion reliefs.

Several of Majano's portrait-busts exist, beside the one of Pietro Mellini. Those of Giotto and Squarcialupi (the organist of Lorenzo) are in the Duomo, in two niches with sculptured frames. He made busts also of Galeotto Malatesta, at Faenza, and one of King Henry VII. of England. Like most sculptors, he was also an architect, and designed the Palazzo Strozzi, which Cronaca finished after his death, in 1497.

Andrea del Verrocchio,¹ Majano's contemporary, was an artist of quite a different school. He was a man of little genius but universal talent. Musician, painter, sculptor, goldsmith—he left many mediocre, and even some good works in all branches of art, yet attained supreme eminence in none. In sculpture his style was hard and dry; it was, with one or two exceptions, of Donatello's school, without its life. In painting, his drawing was stiff and his colouring crude; the angel, painted by his youthful pupil, Leonardo, in his picture of the "Baptism of Christ," contrasts with the master's work in a way very disadvantageous to the latter. Perhaps his greatest claim to an honourable place among the artists of the Renaissance lies more in the reflected glory from his pupils than in any of his own achievements. As the teacher of Leonardo da Vinci, Pietro Perugino, and Lorenzo di Credi, Verrocchio's name can never die. By one of his inventions, too—the plaster cast—he influenced the practice of modern sculptors as much as Jacopo della Quercia had done by inventing the clay model supported by the iron skeleton. Probably Verrocchio was not the inventor of the plaster cast, for Squarcione had already taken casts from antique marbles as models for his school at Padua, but he was the first to apply it to the human figure, and it became the fashion in his day to have casts of friends taken after death. In the sixteenth century plaster casts became general. The King of France had moulds made from the statue of Marcus Aurelius, and other famous statues which were cast in bronze for the Tuileries.

Verrocchio's great patron was Lorenzo de' Medici, for whom he sculptured the pretty fountain of the Palazzo Vecchio, on which a boy is holding a dolphin, and for whom he made the bronze sepulchre of Giovanni and Pietro de' Medici in the sacristy of San Lorenzo, besides being employed by him in the equivocal task of

(1) Youngest son of Michele di Francesco da Cione; born 1435, died 1488. Was called "del Verrocchio," because he was first apprenticed to a goldsmith named Giuliano Verrocchi.

restoring ancient statues. The statue of Marsyas, in the corridor of the Uffizi, is a specimen of his skill in this—the torso being antique, the legs, arms, &c., the handiwork of Verrocchio. One of his most natural original works is a bas-relief in the Bargello, from a tomb which he erected in Rome to Francesca Pitti, wife



CHRIST AND ST. THOMAS. *Bronze Group by VERROCCIO. A.D. 1471-83. The Tabernacle by DONATELLO. In Or San Michele, Florence.*

of Giovanni Tornabuoni,' who had died in childbed. The relief, which is now in the Bargello, gives the scene of her death, the story being told in a simple, natural manner, full of feeling and expression.

(1) See "Giornale di Erudizione Artistica," Giugno, 1873, p. 167; also Milanesi's "Vasari," vol. iii., p. 360, note.

His statues are less pleasing, the bronze David in the Bargello, and the group of the Incredulity of St. Thomas, which fills a niche in the eastern exterior of the Church of Or San Michele, both showing strongly his meagre modelling and hard style. A more famous work is the equestrian statue to the Venetian General Bartolommeo Colleoni; but of this it is difficult to say how much is really Verrocchio's own. Some Venetians were desirous that Vellano of Padua, a scholar of Donatello's, should model the figure, and



STATUE OF BARTOLOMMEO COLLEONI (*died in 1475*). By VERROCCHIO AND ALESSANDRO LEOPARDO.
In the Piazza outside SS. Giovanni e Paolo, Venice. About A.D. 1485.

Andrea do the horse only; on which Andrea, to whom the entire commission had first been given, took offence, broke his model to pieces, and returned to Florence, followed by some hard words from the Signoria. However, when the Council had calmed down, they recalled him, doubling the salary first offered him; he came and put his broken model together again, but, unfortunately, he caught cold before the process of casting was complete, and died in Venice after a short illness. The horse is, therefore, Verrocchio's design, although his scholar, Alessandro Leopardi, who finished casting and polishing it, has signed his own name upon it, and won, moreover, the cognomen of Alexander of the Horse.



THE ADORATION OF THE MAGI. *In the Uffizi, Florence.*
Part of the Predella of the "Madonna and Saints," painted by FRA ANGELICO for the Corporation of the
Linaiuoli, in A.D. 1433.

CHAPTER IV.

PAINTING.



ON looking at the table of painters of this era, we shall see that the year 1430 divides the group into two distinct sets, only a few of the painters of the first group lingering on at that date, while of the second none are yet old enough to be independent artists. This is just the point of division between the two eras—of which we have already spoken in the progress of Art—the first, in which the free spirit of the Republic survives, and which is still earnestly devoted to religious uses; the second, under the rule of the Medici and the combined influences of classic learning and courtly patronage.

Before Cosimo's re-establishment, in 1430, the Republic kept up its ancient equitable rule; the citizens were still devoted more to the interests of the city than self-aggrandisement—still intent more on building and beautifying their churches, and adding to the glory of Florence, than on erecting palaces for

themselves, as they did after the Medici set the example. Consequently, Art was as yet free to dedicate herself to the highest uses; it was emphatically the reign of the purists. Mr. Ruskin's definition will, perhaps, best explain this term. He says, "The purists pursue the good and leave the evil. The naturalists represent the good and the evil. The sensualists see and imitate only evil." If, instead of the words good and evil, we place soul and body, the term will be, perhaps, even more expressive, for the sensualists—Rubens, Teniers and Rembrandt—are not so much remarkable for expressing only evil as for expressing mere materialism in its lowest form, body without soul.

Now the purists of this time—Fra Angelico, Don Lorenzo, Fra Benedetto, and Gentile da Fabriano—are noted for expressing the soul or spiritual aspect of things, while the naturalists (for the school was divided even at this early date)—Masolino, Masaccio, and Fra Filippo Lippi—gave the spirit a visible and human body, yet expressed it with high and noble aims.

In the Byzantine era any one possessing an eye and a facility of hand could become an artist, and learn everything his master could teach him, just as an artisan learns a handicraft. But when Giotto had emancipated Art from the trammels of tradition it had this new character: there was always something which the master could not teach, and which every painter had to develop in his own way—the expression of his own soul.

Raphael could teach his method, but even Giulio Romano, whose hand is often mistaken for his, could never be Raphael in sentiment. No master can transmit genius, for that is a special birthright. This truth is probably the cause that at this period the scholars nearly all outshone their masters. The masters put the method in their hands; the pupils being further imbued with the spirit of the Renaissance, each went a step farther in genius. The triune spirit of art was developed; hand and eye were no longer enough. In the language of an old Welsh triad, art now required three things, "An eye to see nature, a heart (or soul) to feel nature, and a hand to express nature."

The condition of art in its technical aspect was quite different in the fourteenth and fifteenth centuries to what it is now. In the present day the merely mechanical part is made so easy that an artist having his canvas already prepared, his colours mixed, his varnish at hand, can work out his greatest idea unassisted. In Giotto's and Masaccio's days this would have been impossible, without great loss of time to the master. Artists were so thorough and earnest that every part of the process had to be carried out under their own eyes, and we can gather an idea of the immense amount of mechanical labour in an art shop from the account of Cennino Cennini, pupil of Agnolo Gaddi, who wrote his treatise on art in 1437, at the end of a long life.

(1) "Stones of Venice," vol. ii., p. 788.

The same spirit of reverence, which led artists to have a shrine to the Madonna in their workshops, made Cennino begin and end his book in the name of God and a long list of saints, which he finished with the names of Giotto and his master, for reverence for Art came evidently next to Religion in his mind. He says (cap. 2) that "none should begin to learn painting except led by a true love for it," and then (cap. 3) "should come adorned with these vestments—love, fear, obedience, and perseverance," and that one should remain twenty years under a master before attempting to paint by himself.

A master could very well employ eight or ten pupils, if we may judge of the amount of work from Cennini's own list of processes (cap. 4). "To learn to grind, glue, spread the canvas on the panel," lay on a coat of plaster, then to polish or smooth the plaster, carve reliefs on it for raised portions such as glories, &c., put on bole (Armenian bole), gild, burnish, paint in tempera, put in backgrounds, dust, scrape, mark ornament on gold parts with a wheel, correct, colour, ornament, and varnish. To work on a wall, one must damp, coat with stucco, clean, draw, colour in fresco, finish in dry colour, or in tempera, ornament, and finish." The drawing on the coat of plaster, either on a wall or panel, was sketched with charcoal by the master, and then drawn in with a style by one of the scholars. This accounts for the graven lines of the sketch in many of the early paintings; the method was used even as late as Fra Bartolommeo, in whose works the incised line is very evident. We gather from an expression of Cennini's that the adornment of a picture with gold was supposed to be gratifying to the saint or holy personage depicted.

Perhaps in their thoroughness of method we have the secret of the durability of the older works of art, in comparison to those of present days, the prepared colours of which are apt to fade, and frescoes to disappear, before fifty years are passed. In the fourteenth-century frescoes, the secret was the painting them not so much *on* the wall as *in* it, the paint being literally incorporated with the fresh damp stucco, which was laid on to the depth of nearly an inch. In this way the colours last as long as the cement. Baldovinetti made a great mistake when he thought his dry colouring would be more durable—not one of his wall paintings has survived.

The purists of the fourteenth and fifteenth centuries, of whom the chief were Don Lorenzo Monaco and Fra Angelico, seem to have developed their style from miniature painting—a form in which the practice of art had been preserved in the seclusion of convents from the days of the early Fathers. In Don Lorenzo we see the climax of illumination among the Camaldolese monks; in Fra Angelico and his brother, Fra Benedetto, among the Dominicans. The order had,

(1) The old masters used canvas on panel, and on this a coat of plaster, so that they could paint in tempera, *i.e.* with dry colour mixed with eggs and size. Margaritone, of Arezzo, was the first to spread canvas on his panels.

before their time, produced several famous miniaturists, such as Guido di Niccolò and the Padre Pietro Macchi (died 1301), Fra Tommaso (died 1336), and Fra Matteo Marconaldi (died 1348), who were all known by the title of "pulcher scriptor." Their illuminations bear the mark of Byzantine teaching, the flesh colours being dark and earthy, the draperies set. There are, however, a freshness and transparency of tint which seem worthy of the predecessors of Fra Angelico. There is a curious old Greek treatise, called "Guida della Pittura," written by the monks of St. Athos, which was for centuries the art handbook of monkish illuminators. Besides technical instructions, it gives a kind of formula of composition for the representation of the different scenes, such as the "Last Judgment," the "Annunciation," "Nativity," "Crucifixion," &c., &c., and the sentences appropriate to each character. This would account for the similarity of treatment in all miniatures of that epoch. The arabesques, so exquisitely blended with the writing in illuminations, have no doubt an Eastern origin.

Padre Michele Sertini della Casa, of the Convent of Santa Maria Novella, an immediate forerunner of Fra Angelico, was the illuminator of two very fine Psalters, of which the frontispieces are very beautiful; the illustration of the 110th Psalm, "The Lord said unto my Lord, Sit thou at my right hand," shows a grand conception in the majesty of the two divine figures, placed in the equality of unity, side by side.

It was in 1407 that two brothers presented themselves (one early in the year and one a little later) as candidates for the religious habit in the Convent of San Domenico, at Fiesole. These were Guido di Pietro, from Vicchio, in the Mugello, known to the world by his conventual name of Fra Giovanni Angelico, and his brother, Fra Benedetto. The brothers both showed great love of art. It is said Guido had studied painting in Florence, but of this there is no good proof. It is certain that in all the troubles which assailed their convent in those stormy times, they both found continual solace in painting. Fra Benedetto confined himself entirely to illuminating ecclesiastic books, and so great was his skill that, in 1433, Cosimo de' Medici commissioned him to paint all the books for the use of the choir and sacristy in the new Convent of San Marco, which he had caused to be built from Michelozzi's plans. In five years, Fra Benedetto had completed the whole series (one excepted) of Psalteries, Graduals, Antiphonaries, &c., which cost Cosimo the sum of 1,500 ducats; the books were left unfinished because the artist was elected Prior, and had graver business on hand. His first efforts had been the chorals in the Convent of San Domenico. Fra Benedetto's draperies are nearly as graceful as those of his brother; his heads are well finished, but the extremities are extremely careless. He has expression, but not the celestial grace of Fra Angelico.

The earlier years of Fra Angelico's novitiate fell on stormy times. The

Church was, in 1409, divided in its allegiance between three rival Popes; Benedict XIII. and Gregory XII. being deposed, and Fra Pietro Filargo, a Franciscan, being elevated to the throne as Alexander V. The Dominicans of Fiesole had the courage to adhere to their allegiance to Gregory XII., whereon their Prior was imprisoned. The brave brethren, left without a guide, determined to be staunch, and rather than give way fled in a body to Foligno, where they were received into the Convent of San Domenico. Here they remained during several years, which Fra Angelico marked by some paintings in Foligno and Cortona. A fresco is still preserved over the door of San Domenico, Cortona, but this is believed to be of later date, as the Bull of Eugenius IV., which concedes permission to paint and to fabricate in the Church of San Domenico, is dated February 13th, 1438.

While we are speaking of Cortona we will mention one of the most beautiful of all Fra Angelico's altar-pieces, on the right-hand altar in San Domenico. It is composed of a few large figures, but painted with such exceeding grace and tenderness that the sentiment is exquisite. In the centre the Madonna is enthroned; the Holy Child in her arms is holding a rose, while angels at her feet have vases of flowers. The two compartments on the right have full-length figures of St. John the Baptist, and St. John the Evangelist. On the left are the Magdalen and St. Mark. The Gothic arch above is filled in with a lovely Crucifixion and two rounds of the Annunciation. The predella of this beautiful work is in the Baptistery at Cortona, and contains scenes from the life of St. Dominic, in which it is remarkable that Fra Angelico has followed almost exactly the arrangement and treatment that Niccola Pisano adopted in his sculptures on the Arca di San Domenico; especially in the Resuscitation of the youthful Napoleone fallen from his horse, and in the double subject of SS. Peter and Paul consigning the Gospel to the order, and the brethren being fed with heavenly bread. In 1418 the Dominicans had permission to return to their convent of Fiesole, and here most of Fra Angelico's great altar-pieces were done, as well as some frescoes in the convent, one of which, a Crucifixion, much repainted however, was lately taken away to France (in 1880) and deposited in the Louvre.

Some painters were religious in art because sacred subjects were required of them, others because they desired to dedicate their work to the highest uses; but Fra Angelico was religious in the fulness of his heart—he was spiritual, and could only express his ideas in spirituality.

What could be expected of a man who wept over the woes of Jesus anew every time he painted the cross with its heavenly burden—who never took up a brush but with a prayer that it might be used to the glory of God? His saying, "*Chi fa le cose di Christo, con Christo deve star sempre*"—(He who does the

work of Christ must always live with Christ)—is enough to show the moving spirit of his art. He never retouched or altered a work once begun, because he said he had so painted it by the will of God.

His pictures are so numerous, and generally so equal in merit, that to enumerate them would be useless. Perhaps his two masterpieces are the "Coronation of the Virgin," now in the Louvre, and the triptych in the Uffizi, which he did on commission for the Arte dei Linaiuoli in 1433. In the centre is the Madonna and Child, with the globe in His hand. The border is composed of angels playing musical instruments, so graceful that Vasari justly says they seem rained from heaven. The doors are occupied by figures of saints. The three subjects of the predella are dispersed through the Uffizi in separate frames. We give an illustration of one of them (see page 129). The Belle Arti has also several of his best works.

Amongst others is a series of thirty-five panels, illustrating the Life of Christ, which originally decorated the plate cupboards of the Chapel of the SS. Annunziata at Florence. They were executed on commission for Piero de' Medici, and were, it is thought, sent to Florence from Fiesole. Their date will therefore fall between the years 1418 and 1436—which time was spent by the artist in that town.

Though some of the series are of inferior merit, many are of high artistic value, and display sound theologic knowledge on the part of their author. Of the most admired are the "Flight into Egypt" and the "Burial of Christ." The "Ascension," of which we give an illustration, has, with others of the series, been attributed by some to his brother, Fra Benedetto, who frequently gets the benefit of having ascribed to him any inferior part of Fra Angelico's work.

When, in 1436, the new Convent of San Marco was built and the monks removed thither under Sant' Antonino, Fra Angelico set to work immediately to beautify it. He painted a Crucifixion and other subjects in the cloister; a large Crucifixion and saints, with the principal Dominican celebrities, in the chapter-house; and adorned every cell with a beautiful fresco, calculated to lift the mind of its occupant to heavenly things. His favourite subject seems to have been the Coronation of the Virgin, in which he always painted her clad with an ethereal cloud-like robe of white. It is only in her earthly aspect that he clothed her in royal blue and crimson.

One of Fra Angelico's most copied pictures is the "Last Judgment," now in the Belle Arti. He painted this subject four times; one replica is in Florence, and two in Rome. In his treatment of it he takes the ordinary rendering—the great Judge surrounded by Prophets and Martyrs enthroned above, the Archangel in the midst: the seven pits of Hell with their demons on the left, and the gardens of Paradise on the right. Yet in none of his works is the purist tendency more

manifested: he literally cannot give his mind to evil; in trying to depict the horrors of hell, he only succeeds in drawing stereotyped demons, but there is a perfect absence of ferocity or malignity in them. All the horror, the power, and



THE ASCENSION. Panel Picture by FRA ANGELICO.

One of a series of thirty-five panels, illustrating the "Life of Christ," originally painted to decorate a press in SS. Annunziata, Florence. Now in the Accademia delle Belle Arti, Florence.

demoniac life which Orcagna had poured into his Hell is absent here. It seems as if Fra Angelico had braced himself up to paint this part of his subject as a task, and then had turned with all his heart to the Paradise in which he only

felt at home. What purity! what an innocent conception of the joys of the garden of heaven! where childlike souls dance amid celestial flowers, and each redeemed one finds his kindred angelic soul!

Fra Angelico may not have been an anatomist: the limbs of his people are not always rightly set; but as a depicter of heavenly souls he has never been surpassed.

In his later life, about the year 1445, he was called by Pope Eugenius IV. to Rome, where, with the help of his most promising pupil, Benozzo Gozzoli, he painted two chapels. Only one, the chapel of Nicholas V., is preserved, containing the lives of St. Lawrence and St. Stephen. Several of the compositions are very graceful; in "St. Lawrence giving to the Poor" is a greater freedom of composition, less crowded and more artistic grouping than is generally seen in his works. "St. Stephen preaching" is remarkable for a graceful group of women seated on the ground. Benozzo Gozzoli also assisted him at Orvieto, where they frescoed the chapel of the Madonna di San Brizio in 1447.¹ Here is a beautiful Paradise with Christ in Judgment, but no Hell. Next to his celestial purity of sentiment, Fra Angelico's charm was a clear, pure brilliance of colouring, a sunrise harmony of cerulean blue and rosy tints, which no subsequent artist has equalled, and only Gentile da Fabriano, in his own time, approached.

Fra Angelico's contemporary, the Camaldolese Don Lorenzo,² stands very near him in merit, and his just fame has been increased in later days by the discovery of several fine works by his hand, which have hitherto been attributed to other masters. Among these are two large panel paintings found among the stores of the magazines of the Florentine galleries. One of them, the Nativity, is a magnificent work; the colouring, if less ethereal than that of Fra Angelico, is more rich and very harmonious; there is a greater solidity of figure, and equal skill in grouping. The "Adoration of the Magi,"³ in the Uffizi Gallery, hitherto attributed to Fra Angelico, and an "Annunciation" in the Belle Arti, said to have been Giotto's, are now proved to be both by Don Lorenzo, and no greater tribute to his merit can have been conferred than to have given to his works the credit of the names of these great masters.

One of his chief masterpieces was the altar-piece painted in 1413 for the church of his convent. In the sixteenth century a picture by Allori was placed in its stead, and that of Don Lorenzo was for some centuries lost. In 1830, however, it was found in the church of the Badia di San Pietro at Cerreto, in the Val d'Elsa, an abbey which, in 1414, was united to that of the Angeli in

(1) Milanese's "Vasari," vol. ii., p. 529, commentary.

(2) Don Lorenzo or Piero, son of Giovanni, of the parish of San Michele Visdomini, Florence; born in 1370(?), died in 1430. He made his profession in the monastery of the Angeli, December 10th, 1395.

(3) This fine work is in a room specially adapted for it in the Uffizi Gallery, in 1880, together with one or two other early purist paintings.

Florence. The picture is a triptych of Gothic form, painted on a gold ground. In the centre is a "Coronation of the Virgin," with angels and saints around. In the lunette above are the "Trinity" and an "Annunciation" in two parts. The predella has six miniatures of scenes from the life of St. Bernard, and a "Nativity" and "Adoration." This picture is so beautiful that it is well worth a visit to Cerreto to study.

Another of his altar-pieces, now in the sacristy of the Convent of Monte Oliveto, near Florence, had, till 1846, been hidden in a subterranean church there. This also is a triptych—a Madonna and Child in the midst, with angels behind the throne; in the other compartments are St. John the Baptist, St. Bartholomew, St. Thaddeus, and St. Benedict; it is dated 1410. At this very time discoveries are being made of his frescoes in the Bartolini Chapel in Santa Trinità, which are being brought forth from beneath a coat of whitewash.

It is not known who was the master of Don Lorenzo, nor are any famous scholars of his recorded. His manner partook of the style of the Gaddi, but his monastic training refined it. In colouring he assimilates to Fra Angelico, but is more vivid if less delicate; he has more force and severity of sentiment, more human earnestness than the saintly Dominican artist, but is not so ethereally spiritual in feeling.

Gentile da Fabriano¹ has been named as a scholar of Fra Angelico; if so, he must have begun to study very late in life, as he was much older than his master. This may be possible, for he did not matriculate as a painter in Florence till 1422, and the work which won his fame—the frescoed Madonna in the Cathedral of Orvieto—was not painted till 1423. The Brera at Milan possesses a fine panel picture, the "Coronation of the Virgin," painted by Gentile for the hermits of Valle Romita, near Fabriano; but his masterpiece, the "Adoration," dated 1423, is in the Belle Arti at Florence, whither it was removed from the Sacristy of Santa Trinità.

These two works reveal all the best qualities of an artist whom Michelangelo worthily criticised by an epigram on his own name. "Gentile," in Italian, stands for that polished suavity and graceful nobility for which we have no single term. His colouring is extremely like Fra Angelico's, but his feeling entirely different. We imagine that Fra Angelico trained his mind entirely on saintly legends and gospel truths; Don Lorenzo, though a monk, had a human interest in his fellow-men; Taddeo Gaddi read books of philosophy and jurisconsults, and produced a rationalistic unemotional style; whereas Gentile Fabriano's imagination seems to have been fed on romances, on Troubadours' songs, and tales of Charlemagne's knights.

(1) Gentile, son of Niccolò Massi, of Fabriano; born 1370, died 1450.

His groups are gay, lively crowds of human beings, not choirs of saints and angels.

He has a childlike delight in gay trappings and glittering splendour, of jewelled dames and belted knights, embroidered robes and waving plumes, of well-trapped steeds trampling the flowery grass. A blithe happy tone prevails in his pictures, which are like the songs of the Minnesingers put into colour. Here the master taught the art, the pupil interprets his own sentiments.



THE ADORATION OF THE KINGS. By GENTILE DA FABRIANO. A.D. 1423. In the *Accademia delle Belle Arti, Florence.*

(The composition is reversed from the original.)

Gentle and pure as Fra Angelico himself, the pupil sings the knightly joys of earth, while the master breathes only the celestial ones of heaven.

The "Adoration" is inscribed "Opus Gentilis de Fabriano MCCCCXXIII. Mensis Maii." In the centre of the picture, just behind the last of the three

kings, is a man who looks straight at the spectator. This man has been given by Vasari in his work as Gentile's own portrait.

Gentile was called to paint in various parts of Italy, but not many of his works are extant, except in Venice, whither he went in 1422, and performed his greatest work in the history of the Renaissance by teaching Jacopo Bellini, father of the Venetian school, who followed him back to Florence.

While discussing Fra Angelico's scholars it will be well to speak of Benozzo Gozzoli,' although strictly speaking he belongs more to the later naturalistic school of which Ghirlandajo is the type. Gozzoli was endowed with little spiritualism and with a great love of nature. Learning the technical part of art from Fra Angelico, he imbibed neither his spirit nor his colouring, but represented the world as he saw it. His frescoes are clear, decided pictures of the times, the figures marked as distinctly as those of the goldsmith painters; he loves nature, too, and puts in pretty landscape backgrounds, not despising bits of detail in his foregrounds, such as the grass and flowerets in the path of St. Augustine, the bits of moss and trailing plants in the crevices of the rocks in his "Martyrdom of St. Sebastian."

More fortunate than most other early artists, many of Benozzo Gozzoli's frescoes are perfectly preserved; among them are those of the chapel of the Palazzo Riccardi, painted in 1459, in which he has given a charming story, continued round the walls, of the "Journey of the Magi," the "Adoration," and "Paradise;" the marvellous paintings in the Chapel of Sant' Agostino at San Gimignano, in Val d'Elsa, in 1465; the "Martyrdom of St. Sebastian," in the Duomo of the same town; and his frescoes in the Campo Santo of Pisa, done after 1468. The Pisan paintings consist of twenty-four stories from the Old Testament, extending along the whole of one side of the Campo Santo. In the story of Noah he proved his proficiency in the study of perspective, said to have been introduced by Paolo Uccello, though Giotto and his scholars show signs of having understood it. It is, perhaps, only a natural anachronism that Benozzo has placed Noah in a house of Gothic architecture and clad him and his family in Florentine costume. In the nude figure of Noah he has proved himself a worthy contemporary of Masaccio.

In San Gimignano, the story of St. Augustine is told in several compartments in Benozzo's own matter-of-fact way. Here, in the diminishing arches of the double loggia which forms the school, very good perspective is to be remarked, and in the composition are various touches of nature and character which are very

(1) Benozzo, son of Lese di Sandro; born 1424, died 1498.

interesting, such as the master's suave and kind reception of the new scholar, St. Augustine, who is brought by his mother, and the contrast with his extremely severe treatment of a culprit, whose friends are absent. In the "Law School of St. Augustine," too, there is a very clever facial expression in the circle of staid men who listen to the teaching of the youthful jurisconsult. On some faces scorn is apparent, on others jealousy; only one or two listen in reverence. They are all, in fact, perfectly realistic pictures of life in the fourteenth century, not imaginative scenes of an earlier saint-life. There is a certain hardness of out-



NOAH AND HIS FAMILY. Part of the Fresco by BENOZZO GOZZOLI.
In the Campo Santo, Pisa. A.D. 1469.

line and set fall of the folds of drapery, but as specimens of portraiture they are inimitable.

Very few of Benozzo's panel pictures are preserved; the best of these, the "Glorification of St. Thomas Aquinas," is now in the Louvre. It is thought that he illuminated the MS. Vergil in the Riccardiana Library in Florence. After a long artistic life, painting in various cities of Italy, Benozzo retired to Pisa, with his family of seven sons and daughters, living in a house which he had bought there. He worked in the Campo Santo till 1485, the last fresco being the "Visit of the Queen of Sheba to Solomon;" and when he died, in 1498, he was buried with honour near the scene of his labours in the Campo Santo.

Paolo Uccello' was one of the goldsmith-painters, and an assistant of Ghiberti in casting his gates. His style in painting had more of hardness of outline, and harshness of treatment, than almost any other artist of his class. His works would hardly justify his place among the artists of the Renaissance were it not that he did great service by perfecting the theory of perspective. This science took entire hold of his imagination. His studio was filled with wonderful problems in foreshortening and architectural drawings in perspective. Only one other penchant shared this interest—a strong love of animal nature. Animals and perspective fill all his works, which are of a curious dead greenish tone in colouring, it being his frequent custom to paint in that extremely unpleasing monochrome called *terra verde*.



THE DELUGE. Fresco by PAOLO UCCELLO. In Santa Maria Novella, Florence. About A.D. 1446-48.

He had several commissions for frescoes, however; those in Santa Trinità and the Annalena Convent have perished, and the strange monotint scenes from the Old Testament in the cloister of Santa Maria Novella have almost shared their fate. Here, in the "Deluge," he gave his especial tastes full range. All kinds of strange animals float on the water together with foreshortened corpses, and terrified women trying to escape death on the backs of buffaloes and other beasts.

A specimen of his skill in animal-painting is still visible in the equestrian portrait of Sir John Hawkwood, captain of the Florentines in 1393, done in *terra verde* on the western wall of the Cathedral of Florence.

In this same *terra verde* he painted the life of St. Benedict in the cloisters of

(1) Paolo Uccello, born 1397, died 1475; son of Dono di Paolo, a barber and surgeon, native of Pratovecchio, but domiciled in Florence in 1373.

the monastery of the Angeli. So fond was he of perspective that he adorned the walls of his friends' houses with furniture, beds, cabinets, &c., so painted as to look real; and on the exterior of the Casa Bartolini, in Gualfonda (now Via Valfonda, Florence), he painted on a terrace four battle scenes full of armed men, with many portraits of living generals.

In Padua he was employed in a curious piece of house-decoration for the house of the Vitaliani. In the entrance he painted four giants in terra verde, at the rate of one a day, the price being a ducat each.

Donatello was rather a severe critic on his friend Paolo's paintings. Uccello had for a long time been shut up behind a close boarding while painting the "Incredulity of St. Thomas" over the door of the church in the old market. Donatello, who had long been trying to get a sight of the work, was at length admitted to give his opinion on it, when he exclaimed, "Eh, Paolo, you expose your picture just when it ought to be covered up?" which satire so aggrieved Uccello that he shut himself up in his house, and gave up his mind entirely to his "dolce prospettiva."



SS. PETER AND JOHN HEALING THE SICK WITH THEIR SHADOW.
Attributed to MASOLINO.

In the Brancacci Chapel in Santa Maria del Carmine, Florence.

of the fourteenth and fifteenth centuries might be said to begin with Masolino da Panicale, the first of the goldsmith-painters. It would seem that at this time almost every painter had his first apprenticeship to a goldsmith, but finding that the hardness of the metal cramped his fancy he turned to painting. This had, at first, the effect of bringing more roundness into painting:

(1) Tommaso, son of Cristofano Fino, a whitewasher; born 1382, died 1447 (?)

accustomed to the shadows in their reliefs, artists gave solidity to their drawings by shadow. But as time went on it developed a certain hardness of style and chiselled outline which greatly marred the style of the Ghirlandajj and Pollajuoli, while the love of painting reacted on the plastic art by making it soft and pictorial, as in Ghiberti and the Rossellini, thus perverting the true aims of both arts.

In his early youth Tommaso, or Masolino, son of Cristofano Fino, a white-washer, was one of Ghiberti's assistants, and helped in polishing the gates of the Baptistery, but at a later age he turned his mind to painting. His figure of St. Peter in the Chapel of the Crucifix in the Carmine (now lost) attracted so much notice that he was commissioned to paint the "Story of St. Peter," for the Brancacci Chapel of the same church. It is difficult to say what part of the paintings in this chapel are by Masolino, for he, dying young, left his more famous pupil Masaccio to finish them, but most authors attribute to Masolino the "Preaching of St. Peter" and "St. Peter healing the Sick." Messrs. Crowe and Cavalcaselle, however, deny that any of the existing frescoes are by him, but that if he worked there at all it would have



ST. PETER GIVING ALMS. *Fresco by MASACCIO.*
In the Brancacci Chapel in Santa Maria del Carmine, Florence.

been in the roof, which has long been whitewashed. Perhaps the only grand authentic works of this master are the frescoes in the choir of the Church of Castiglione d'Olona, near Como, which are signed and dated 1428. A certain archpriest, not liking the darkness of the walls, had them whitewashed in the last century; they were rediscovered and cleaned with some success in 1843,

though in a few parts irreparable injury has been done. The subjects are taken from the lives of the Madonna, St. Lawrence, and St. Stephen. The six divisions of the roof contain the Annunciation, Marriage, Assumption, and Coronation of the Virgin, the Nativity of Christ, and Adoration of the Magi; in one of these is the signature, MASOLINUS DE FLORENTIA PINSIT. The arch behind the altar has the Sepulture of the Virgin in the lunette, and several full-length saints at the side. The walls of the choir, being octangular, are divided into two rows of frescoes—those on the left representing scenes from the life of St. Lawrence, those on the right of St. Stephen. The church was finished in 1428, according to an inscription over the principal door; it is to be supposed, therefore, that these works of Masolino, of much value in the story of art, belong to about that date.

The heritage of art left by Masolino to his pupil Masaccio was by him still further enriched; the solidity of form which Masolino strove to obtain became in Masaccio the true representation of living flesh, and man is here for the first time shown as an articulate being—the garments, which had so long hidden the imperfections of form by giving them an outward grace, are flung off, and the human form stands revealed. The nude figures in the fresco of "St. Peter baptizing," in the Carmine, show especially deep study of nature, and the first true *modelling* of form.

Masaccio¹ is entered in the Libro dell' Arti as "Maso di Ser Giovanni da Chastello San Giovanni (in Val d'Arno) mccccxiv." The affix "accio" (bad) to his name was not given him from any discourtesy in his nature, for he was always ready to do any one a kindness; but merely from his personal carelessness. Probably in his great devotion to art he neglected the little vanities of youth, and left his flowing locks uncurled.

Vasari speaks of several early works by Masaccio in Florentine churches, of which only a few remain to us now—a tempera picture in the Belle Arti, representing a Madonna and Child, with St. Anna, and a fresco of the Holy Family and a Crucifixion (much injured) in the Church of Santa Maria Novella. He painted in Pisa, and in Rome, while still young. His frescoes in the Church of San Clemente, in Rome, are fortunately extant; they consist of a Crucifixion on the wall behind the high altar, and the Story of St. Catherine on the side walls. On the roof are the Fathers, the Apostles and Evangelists. If these paintings are verily Masaccio's, they were early works, for the excellence of his style is not recognisable in them. Some critics deny that they are his at all, but till certain evidence is found to contradict Vasari's assertion we must hold to his tradition, that they were youthful works, especially as there are signs of genius in several parts. The scene of his great work, the Church of the

(1) He was born December 21st, 1401. The family name was Guidi.

Carmine, was consecrated in 1422, and Felice Brancacci, who had obtained a chapel there, commissioned Masolino, and later Masaccio, to adorn its walls with frescoes from the lives of SS. Peter and Paul. After Masaccio's early death, his follower, Filippino Lippi, continued and finished the work. These paintings, the most important in the history of the Renaissance, because they were the fountain of inspiration and the school for all the artists of the highest era, are still the subject of the greatest uncertainty. Critics—English, Italian, French and German—dispute as to the authenticity of the various parts of



THE DELIVERANCE OF ST. PETER. Fresco by FILIPPINO LIPPI.
In the Brancacci Chapel in Santa Maria del Carmine, Florence.

the chapel. It is very difficult to determine where one master's work begins and that of another ends, because if they consecutively continued it one must have worked upon another's sketch, or have finished the colouring of his predecessors. Masolino and Masaccio, working together as at the first, must have assisted one another in the same parts.

Signor Milanese,¹ after a masterly comparison of all the writers on art, from Vasari to the present time, gives the following attribution:—

- | | | |
|-------|--|----------------------------------|
| I. | Adam and Eve driven out of Paradise | Masaccio. |
| II. | St. Peter in Prison visited by St. Paul | Filippino Lippi. |
| III. | Story of Tribute Money, in three portions | Masaccio. |
| IV. | Resuscitation of the King's Son. (A group of five figures; and a group of
ten figures by Lippi; two groups by Masaccio) | Masaccio and
Filippino Lippi. |
| V. | St. Peter preaching | Masolino. |
| VI. | SS. Peter and John healing with their Shadow | Masolino. |
| VII. | St. Peter baptizing | Masaccio. |
| VIII. | St. Peter giving to the Poor | Masaccio. |
| IX. | Miracles of St. Peter. The Lame Man; Tabitha | Masolino. |
| X. | SS. Peter and Paul before the Proconsul; Crucifixion of St. Peter | Filippino Lippi. |
| XI. | Adam and Eve beneath the Tree | Masolino. |
| XII. | St. Peter liberated from Prison | Filippino Lippi. |



THE RESUSCITATION OF THE KING'S SON. *Fresco by MASACCIO and FILIPPINO LIPPI.
In the Brancacci Chapel in Santa Maria del Carmine, Florence.*

The masterpiece of composition amongst these priceless frescoes is the "Tribute Money," in which the grouping is especially beautiful; the hilly landscape background is also very natural. The drawing is very graceful, but yet one can see here rather the idea of the perfectability of art than perfected art, which it remained to later hands to show.

In the large group of spectators in the "Resuscitation of the King's Son" we have an epitome of the character of Florence in the fifteenth century, its

(1) Milanese, "Commentario sull Vasari," vol. ii., p. 324. "Vita Masaccio."

serious-minded burghers in "lucca"⁽¹⁾ and "berretta,"⁽²⁾ the astute priests, and the grave matrons.

Masaccio died in Rome, in 1428, in the zenith of his fame, aged twenty-six—an age when most painters only just begin their career. He was too young to have had a school of his own, but nevertheless he became a master. That for which his life was not long enough he accomplished after death. The Brancacci Chapel became the most frequented school of art; here the Lippi, the Ghirlandaji, Andrea del Castagno, Sandro Botticelli, Leonardo da Vinci, Perugino, Fra Bartolommeo, Michelangelo, Raphael, Andrea del Sarto, and many others, flocked, as youths, to learn design by copying the rounded and vivid forms of this triad of naturalistic masters.

Fra Filippo Lippi, Masaccio's first imitator, is a strong instance of nature's struggle against a mistaken vocation. Born about 1406, son of Tommaso di Lippi, the little Filippo, whose mother had been replaced by a stepmother, was placed, at the age of eight years, in the service of the monks of the Carmine, where he was educated, and at fifteen years of age made a monk. As he showed great love of drawing, the monks allowed him to learn design, and when Masaccio painted the Brancacci Chapel, Fra Filippo spent much of his time there in deep study of the master's method, no doubt discovering too late that art, and not religion, was his true vocation. His first works were some frescoes in the Carmine, now destroyed.

He left the convent in 1431, but although he thus freed himself from the restraint of conventual life he did not forsake the order, for in 1442 we find him elected rector of the parish of San Quirico, at Legnaja, by a Bull of Pope Eugenius IV.⁽³⁾

In 1455 Pope Calixtus III. suspended him on account of a non-payment of some money due to a scholar of his, Giovanni di Francesco da Rovezzano. Notwithstanding this, we find him again exercising the duties of "cappellano" in the convent at Prato, after 1455, and it is not till the dispensation from monastic vows, granted by Pope Pius II., in 1461, that he entirely threw off the habit and the prefix of "Fra" to his name.

From the time he first left the convent and determined to live by art, his life was full of adventure. Going out in a boat at Ancona one day, the Moors, who infested the Adriatic at that time, took him and his friends prisoners, and carried them off to Barbary. Fortunately he held his ransom in his hand, for the Moorish governor was so delighted with a portrait which Lippi painted of him that he employed him on other works, and at last gave him his liberty, and

(1) *Lucca*, a long loose garment worn in the street by burghers; it was either black or red, and had hanging sleeves.

(2) *Berretta*, a flat cap, with a long scarf-like end, which was used as a muffler for the neck if required, or else flung loosely across the shoulder.

(3) Milanese's "Commentario Fra Filippo Lippi," vol. ii., p. 638.



THE CORONATION OF THE VIRGIN. By FILIPPO LIPPI. A.D. 1441.
Formerly an altar-piece in Sant' Ambrogio, Florence; now in the Accademia della Bella Arti, Florence.

handsome presents besides. This story is to be taken for what it is worth, resting solely on old Vasari's testimony, but it is not impossible, for the Saracens and Venetians were at war at the time.

Fra Filippo Lippi's best works are at Prato, where he painted an altar-piece in the Convent of Santa Margherita, and covered the walls of the choir in the Duomo with stories of the lives of St. Stephen and St. John the Baptist, on which he was engaged eight years, beginning in 1456.

These pictures, in which the figures are more than life-size, are full of grandeur and majesty of pose and drapery. There is, however, a certain coarseness mingled with the vigour, which showed that he was not only a naturalist, but had leanings to sensualism.

The group around the martyr at his death is composed of fierce, low men in Florentine garb, full of vigorous but rough life. In St. Stephen himself, however, a very earnest pure expression is shown, and some weeping spectators are very touchingly drawn. Evidently all human life and emotion was interesting to this misplaced monk. An altar-piece of the Annunciation, which he painted for the Church of San Jacopo at Pistoja, and a Nativity done for Polidoro Bracciolini, are in Germany; the latter is in the Berlin Museum. The Uffizi contains a very well-preserved work by Lippi, a small picture of "St. Augustine studying." His frescoes in the Cathedral of Spoleto date 1467 to 1469, and consist of "Scenes from the Life of the Virgin." His scholar, Fra Diamante, finished these after Lippi's death, in 1469.

The romantic story of his attachment to Lucretia Buti, a nun in the Convent of Santa Margherita, has often been contradicted, but as the truth of the parentage of Filippino Lippi depends on this fact, it cannot be passed over. Signor Milanese¹ has given what may be taken as the most authentic version, based on documents in the archives of Prato and of the convent itself. It appears from these that the "cappellano" of the convent, Fra Filippo, had admired one of the novices enough to wish to take her as a model in a painting of the Madonna, which he was executing by order of the abbess. Although an unusual request, the abbess, after some persuasion, yielded to it, and, in the hours given to the sittings, confidences sprung up between the artist and his sitter. Lucretia confessed she had no vocation, and would willingly escape from the convent, she and her sister Spinetta having been placed there against their will by their brother Antonino, who, after his father Francesco Buti's death, refused to maintain the very large family of brothers and sisters. This forced novitiate had begun on April 8th, 1454. The monk—whose whole life had been a protest against enforced vows—led by love and pity, found little difficulty in inducing Lucretia to escape from her distasteful life; and, on the day of the great festa of the "Cintola," when the whole

(1) Milanese's "Vasari," "Commentario Fra Filippo Lippi," vol. ii., pp. 633 to 643.

city of Prato flocked to behold the relic of the Girdle of the Virgin, which was shown to them from the outer pulpit of the cathedral, the ex-monk managed to detach from the sisterhood Lucretia and her sister (to whom the life of a nun was equally distasteful), and took them to his own home. Here, in 1456, Filippino was born. The shame and scandal of her position and remorse for her fault began to tell on Lucretia, and both she and her sister returned to the convent and renewed their vows as novices in 1459. It is not known if they were induced to do this by their own repentance or by ecclesiastic authority, for other grave scandals had arisen in the convent since their flight. But their life in the world had rendered them more unfit than ever for convent discipline, and in 1461, as we gather from a secret accusation or "*tamburagione*," they again fled to the house of Lippi. Then Filippo, determined to make things secure, obtained through his friend and patron, Cosimo de' Medici, a dispensation from their monastic vows for both Lucretia and himself, with a permission to marry her from the Pope, Pius II. From that time Lucretia was looked on as the legitimate wife of Lippi. A daughter named Alessandra was born in 1465; as proofs of the relationship in which Filippino Lippi stood to her, we have the entry of her marriage to a Ciardo di Giuliano Ciardi da Prato, in 1487, with her brother Filippino's sanction, and the will of Filippino himself, dated September 21st, 1488, in which he assigns to his sister Alessandra, as part of her *dote*, a house which he possessed in Prato.

The most important of Lippi's scholars was Sandro Botticelli¹, whose peculiar style of art not only had a great influence on his own age, but, by the revival of its spirit, under Mr. Ruskin's influence, may be almost said to be the origin of the æsthetic school of this nineteenth century. The young Alessandro was first apprenticed to his godfather, a goldsmith named Botticelli,² from whom, Vasari says, his surname was derived; but he soon showed a greater taste for painting than for gold-working, and was placed by his father under the instruction of Fra Filippo Lippi. He developed a style peculiarly his own; the impress of personal character as well as the spirit of the age marks his works. To the bias of the times, he is indebted for his sweet quaintness and love of antique things and classic story; his own fanciful character gave a poetic cast to every design. Indeed, his myths are taken more from the poetry of Poliziano, Lorenzo de' Medici, Ariosto, and Bojardo than from original classic sources.

Probably many of his pictures as well as all his engravings were illustrations from the poets, such as the "*Birth of Venus*," which seems to be from Bojardo's "*Orlando Innamorato*," lib. ii., canto xv. His illustrations of Dante prove how much poesy inspired him. From his own character, he drew his gay

(1) Alessandro, son of Mariano Filipepi, a tanner; born 1447; died 1510.

(2) Milanesi says that no goldsmith of that name is recorded, and that Sandro was called Botticelli because his elder brother was so named.—Milanesi, "*Com. Vasari*," vol. iii., p. 310.

fancies, his love of roses and flowers; and yet, as extremely gay natures are liable to deeper impressions than others, so in all his wild fancies there is a tone of sadness underlying them, which appears in the plaintive expression of his Madonnas and in the sad thoughtfulness of his angels. There is the same dual element that marks the genius of the fifteenth century, a careless enjoyment of the pleasures of the world and a lingering of religious awe. Sandro loved his roses and his pagan divinities, and enjoyed life with a merry heart; but yet he paints his saints and angels with deep sadness, as if he knew they contemplate such things with melancholy regret.

There are very few fresco paintings by Botticelli, the only ones known till lately being the three in the Sistine Chapel, and the "St. Augustine" in the Church of Ognissanti, in Florence. Two others have, however, been discovered beneath whitewash in the Villa now belonging to Cavaliere Petronio Lemmi, near Careggi.¹ One represents a graceful maiden (one of the Albizzi family), who receives in her lap gifts of flowers from four other damsels personating the Virtues. The other fresco represents a girl of the Tornabuoni family being introduced by a female figure to the seven liberal arts, who are emblematised as women seated in a semicircle. There is less of Botticelli's especial grace in this last picture, although he seems to have painted the first *con amore*, maidens and flowers being his especial predilections.

A charming altar-piece is in the Berlin Gallery. It was painted for the Bardi Chapel in Santo Spirito, and consists of a Madonna and Child with the two Saint Johns, surrounded with garlands of palms and olives. Until his fine collection was dispersed by auction (June and July, 1882), the Duke of Hamilton possessed one of Sandro's most noted works, the altar-piece painted for Matteo Palmieri—a kind of epitome of the creed—designed by Palmieri himself, who was a literary man. The fantasy and allegory must have pleased Botticelli, who painted the Madonna in the midst of the hierarchy of heaven, zone upon zone of celestial beings, with—for he could not, like Fra Angelico, soar entirely above earth—the view of Florence and her towns in the background, seen through a vista of angels. His love of poetry had led him into heresy; he adopted in his angels a strange opinion taken from a poem of Palmieri's, and so offended the orthodox Florentines that they covered the picture and placed the altar under an interdict.² This picture was acquired, at the Hamilton sale, for the National Gallery.

In the Uffizi is a beautiful "Adoration of the Magi," in which, amongst the groups of spectators, are the portraits of several of the Medici family. The composition is very harmonious, the different faces and attitudes most expressive.

(1) These two frescoes have quite recently been transported to Paris.

(2) Padre Richa. "Sulle chiese fiorentine," tom. I., lezione xi.

It is one of Botticelli's best works. It had been known for a long time as Ghirlandajo's, but Signor Carlo Pini has proved indubitably that it is the picture painted by Sandro for the Church of Santa Maria Novella, not only by internal evidence, but by documentary proof, that the picture was taken from the Church of Santa Maria Novella to the Poggio Imperiale, from whence it



CORONATION OF THE VIRGIN ("THE MAGNIFICAT"). By SANDRO BOTTICELLI.
Probably painted about A.D. 1470. In the Uffizi, Florence.

was placed in the gallery in 1796. This work brought Sandro the patronage of Pope Sixtus IV., who called him to Rome to assist in the decorations of the Sistine Chapel. Fortunately his paintings did not share the fate of those by Perugino and others; they still exist, and are the "Temptation of Christ," "Moses killing the Egyptian," and the story of "Korah, Dathan and Abiram," which is

marvellous for fertility of invention. It was on his return from Rome, having spent all the money he received from the Pope, that Sandro took the whim of illustrating Dante, which he did with spirit,¹ pouring out all the wealth of his grotesque and original fancies.



THE MADONNA AND CHILD WITH THE POMEGRANATE. By BOTTICELLI.
Probably painted about A.D. 1470. In the Uffizi, Florence.

The Palazzo Pucci in Florence boasts of four little pictures in which Botticelli has illustrated one of Boccaccio's stories, "Nastagio degli Onesti;" they are very fine specimens of his fanciful and imaginative manner. The first scene in

(1) See chapter on Engraving.

in the pine wood near Ravenna, where Nastagio, musing on the cruelty of his wife, sees a beautiful girl, half nude and dishevelled, flying in terror from a horseman and two bloodhounds, threatening her death. The second has a background of sea behind the pine wood. Nastagio, hidden by a tree, watches the cavalier, who strikes down the lady, tears the heart from her breast, and flings it to the dogs; the girl rises, seemingly uninjured, and the chase goes on as before. The third is a marriage feast given by Nastagio to Paolo Traversaro in the pine wood; the hunted damsel takes refuge among the guests, and explains that she is condemned to this eternal punishment for her obstinacy to the wishes of her husband, and great confusion ensues. The fourth shows how Nastagio's bride, Traversaro's daughter, who had been recalcitrant, becomes obedient on seeing the dreadful punishment of the phantom damsel. For charm of colouring and the natural gaiety of the figures, these little pictures are equal to any of Botticelli's larger ones. They were painted on the occasion of the marriage of Lucrezia Pucci with Francesco Bini, in 1487. Four similar pictures were lent by Mr. F. R. Leyland to the "Old Masters" Exhibition of 1880. The painter's view of marriage, as shown by his choice of subjects, is only his real feeling, for it is said that when pressed by Tommaso Soderini to take a wife he replied, "For many nights I have had a bad dream that I was married, and it gave me such distress that I have more than once walked the streets of Florence all night like a madman rather than run the risk of dreaming it again."

Sandro had the true Florentine's love of practical jokes and repartee; his having adorned all the angels of his friend Biagio's picture with red-paper caps like those worn by the Signoria, is an instance of the first. One day a friend wished in his hearing that he had a hundred tongues so that he could be eloquent. "Don't wish for more tongue," said Sandro; "you already have half as much more than you need. Wish for brains, my poor fellow, which you really lack."

The Belle Arti and Uffizi Galleries in Florence are rich in Botticelli's works. His charming round of the "Madonna writing the Magnificat" is deservedly the most admired; but his peculiarly fanciful spirit is most visible in the "Birth of Venus" (corridor, Uffizi), the "Garden of Hesperides" (Belle Arti), and in that strange composition the "Calumny of Apelles" (Uffizi), in which, however perfect the allegory may be, he has not done himself justice in the colouring, which is cold and flat. Vasari's story that Sandro was decrepit and walked on two sticks in his old age, must be an exaggeration, as he was really only fifty-eight years of age when his death occurred, on the 17th of May, 1510.

That his impressionable character was as open to good influences as to worldly ones is proved by his earnest adherence to Savonarola, and by the

delight with which he listened to the prophet's words at evening in the cloister of San Marco.

As an allegorist he had not been excelled since Giotto's day. Comparing his Sibyls with those of Michelangelo, one cannot but be struck with the greater subtlety of meaning and delicacy of conception in the personifications of Sandro as contrasted with the masculine power in Michelangelo's tremendous women.

As we are tracing rather the pedigree of art than that of individuals, Filippino Lippi (born 1456, died 1504) follows his master Botticelli rather than his father Fra Filippo Lippi, who, as we have said, died when Filippino was only thirteen years old. This boy was left to the care of Lippi's two pupils—to Botticelli for tutorship in art, and to Fra Diamante for parental protection. Indeed, he seems to have had them both as instructors, for in 1476 we find the young Filippino assisting Fra Diamante in the Sistine Chapel. His early visit to Rome aroused in him a taste for antiquity, and nearly all his later pictures show signs of it in the antique vases, trophies, armour, and classic dress, with which he crowds his detail. He was also the first Tuscan who introduced the Roman and Pompeian style of ornamentation called by Vasari "*grottesche*." This peculiarly decorative style of painting is to be traced in the work of nearly all the goldsmith-painters, being especially suited to their taste, and enabling them to reproduce in colour the embossings and rich reliefs to which they were accustomed in metal-working.

The first easel picture by him of which we have record is the beautiful altar-piece of the "Vision of St. Bernard," now in the Badia of Florence. In it the teaching of Sandro is distinctly visible. There is much realism, but intense sweetness; indeed, in all Filippino's works a childlike innocence of sentiment is combined with an equally childlike love of adornment. The evening light is beautifully given in this picture, and the ecstatic face of the saint as he beholds the lovely vision of the Madonna and angels is very naively rendered. There is a great deal of gold used in it, so much that the patron, Pietro di Francesco di Pugliese, spent two hundred and fifty ducats for gold and the curtain for it in 1480.¹

Filippino was still young when, in 1484, he took up Masaccio's unfinished work in the Brancacci Chapel; but, young as he was, he had already thrown off the mannerism of his master and struck out a more independent style of his own. A great part of the story of the "Resuscitation of the King's Son" is by his hand, and the beauty of drawing and lively sentiment is very little inferior to the work of Masaccio himself. In the "Delivery of St. Peter from Prison" the figure of the sleeping guard is quite masterly. The frescoes of the Strozzi,

(1) "*Camporearum dell' Archivio di Badia*," vol. iii., and Milanese, *op. cit.*, vol. iii., p. 464, note.

Chapel in Santa Maria Novella occupied him between the years 1487 and 1502, he being at the same time engaged in Rome. The most remarkable of the Santa Maria frescoes are the "Resuscitation of Drusiana by St. John" and "St. Philip exorcising the Dragon." Here Lippi is at his very best; intense in expressing emotion, a clever portrayr of character, he yet does not lose sight of the lesson he desires to teach—the power of simple faith over heathen superstition and brute force. Most expressive is the resentful awe of a heathen priest (who is standing by with an antique vase in his hand, on seeing Drusiana's



THE DISPUTE OF ST. THOMAS AQUINAS. By FILIPPINO LIPPI.

From the partially destroyed frescoes of the Carafa Chapel in Santa Maria sopra Minerva, Rome. Begun A.D. 1489.

marvellous return to life at the mere sign of the cross. The same kind of reluctant but enforced belief is on the faces of the group of the priests of Mars, who descend the steps of the temple while the Apostle Philip exorcises the dragon. The painter's intense realism shows itself in the courtiers holding their breath before the pestilential odour of the beast, and in the painting of the hole of a rock, which was so natural that it is said one of Lippi's scholars attempted to hide himself there on one occasion; also in the trembling women, who stand transfixed with awe at seeing their friend Drusiana

return anew to life; and in a little child hiding his face in his mother's skirts, in terror of a barking dog.

The frescoes of the Cappella Carafa in Santa Maria sopra Minerva, in Rome, were begun in 1489, and consist of the "Glorification of the Madonna," and that favourite subject of the fifteenth century, "St. Thomas Aquinas." Taddeo Gaddi made his conception of this in the Spanish Chapel a purely unemotional symbolic composition; Giotto's is full of allegory; but Lippi, according to the nature of the man and the age, has entirely humanised the subject. St. Thomas, enthroned among the cardinal virtues, has a prostrate heretic under his feet. The teachers of false doctrine, Sabellius, Arius, and others, are human beings overcome with shame and are writhing with mortification, and flinging down their books in despair; all is full of passion—feeling has taken the place of symbolism.

Among Filippino's easel pictures, one of the most noteworthy is that now in the National Gallery, which was painted for the Rucellai Chapel in San Pancrazio, Florence, representing the Virgin nursing the Holy Child at her breast, St. Jerome and St. Dominic standing by. Lippi's love of landscape nature is shown by the green background, and the rock and grotto of St. Jerome.

His realistic tendency is more manifest in the picture in Santo Spirito, done for Tanai di Nerli, where, in a beautiful group of a Holy Family, he introduces Tanai and his wife being presented to the Madonna by saints, while in the background Tanai is dismounting from his horse at his house in the Borgo San Frediano, and saluting his little daughter, who stands at the threshold to meet him. Here lies the great difference between the purist and the naturalistic painters. Fra Angelico raises his beholders to celestial thoughts. Lippi and his school try to show how heavenly thoughts may be mingled with the common actions of life. Filippino's genius was not confined to his own country; he painted two pictures for Matthias Corvinus, King of Hungary, in 1488, and sent altar-pieces also to Genoa and Bologna. His works may be well studied in the galleries of the Uffizi and Belle Arti, which contain several of his masterpieces.

As a citizen, and especially as an art critic, Filippino had evidently a good standing. We find him called to value Alesso Baldovinetti's pictures in the Tornabuoni Chapel, in 1497, and he formed one of the meeting which deliberated on the site for Michelangelo's "David," in 1501. He was also called as an architect to consult on the repairs of the lantern of the Duomo, which had been injured by a storm in 1498. He married, in 1497, Maddalena, daughter of Pietro Paolo Monti, and was buried in San Michele Visdomini, April 18th, 1504. We get an idea of his home and private life from Cellini, who formed a very close

friendship with Lippi's son, Francesco; the latter describes the house, which he inherited from his father, as being full of beautiful studies in art—of books illuminated by Filippino, of imitations of Roman antiquities, &c., which much delighted Cellini.¹

Filippino did not found any especial school; his best pupil, Raffaellino del Garbo, although an ordinarily good painter, was not remarkable for any particular excellence or originality of style.



THE MOURNING OF ST. FRANCIS. *Fresco by GHIRLANDAJO.
In the Sassetti Chapel in Santa Trinità, Florence. A.D. 1485.*

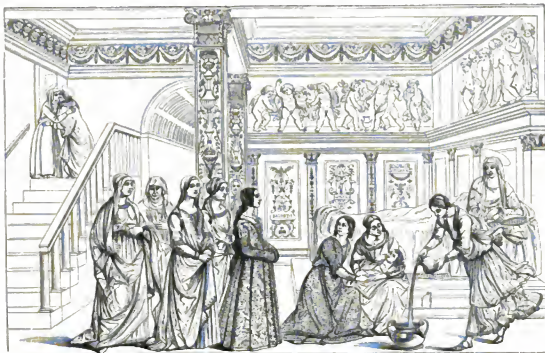
Masaccio had brought human form into art. Filippino Lippi gave it human feeling; but Domenico Ghirlandaio² (born 1449, died 1494) never soared at all above humanity. As a portrait painter he is inimitable; the immense frescoes he has left in the choir of Santa Maria Novella, the Sassetti Chapel in Santa Trinità, the Church of Ognissanti, &c., are all of them living impersona-

(1) "Vita di Benvenuto Cellini."

(2) Son of Tommaso Bigordi, called Ghirlandaio because he was a successful maker of the golden garlands worn in those times by the Florentine women.

tions of the times. This love of portraiture was innate in him from his earliest years, when instead of working at his golden garlands he sat at the window of his father's open shop and made sketches of the passers-by.

His first recorded works date 1475, when, with his brother Davide, he painted in the Sistine Chapel and Vatican Library in Rome. Most of these frescoes are now destroyed; the "Resurrection" was injured by a door being made in the wall. The "Calling of SS. Peter and Andrew" is preserved, and has all the characteristics of his style. A wide landscape, consisting of a lake with villages and hills surrounding it, forms the background to well-disposed



THE BIRTH OF THE VIRGIN. Fresco by GHIRLANDAJO.
In the Choir of Santa Maria Novella, Florence. Completed in A.D. 1490.

groups of figures, clothed in the Florentine lucca, to which he has given almost the majesty of the Roman toga. The kneeling figures of the two apostles are very graceful.

The "Cenacolo," now almost disappearing, in the barracks, once the convent of Ognissanti, was painted in 1480, as well as the "St. Jerome" in the adjoining church. The "Life of St. Francis" in the Sassetti Chapel in Santa Trinità was finished in 1485, together with the portraits of Francesco Sassetti and Nera his wife—two life-size figures, kneeling. Ghirlandajo carried to excess Lippi's

fashion of introducing living personages into his scenes; thus members of the Albizzi, Acciajuoli and Strozzi families look on at the apparition of St. Francis in the air above the Santa Trinità bridge, and certain staid burghers of Florence gaze seriously at the weeping monks around the bier of the dead saint. The larger series of frescoes in Santa Maria Novella, from the "Life of the Virgin," from which we give an illustration, are, as it were, living memorials of the society of Florence in the fifteenth century. There are the stately signors of the Tornabuoni and Tornaquinci families, with their sons, the youthful Giovanni and Fieri, in doublet and hose; there are the buffoon Benedetti Dei, and the learned men Landini and Ficino; the poet Poliziano, the ecclesiastic Gentile d'Arezzo, not forgetting the beauty of the day, Ginevra Benci, who assists as a spectator at the "Visitation," while Domenico's scholars and brothers, and his old master, Baldovinetti, appear in the apocryphal story of "Joachim driven out of the Temple."

The effect of all this portraiture is to give intense life to Ghirlandajo's frescoes, which is heightened by his clear-edged drawing, strong relief, and vivid colouring. His technical excellence in the management of fresco painting is unsurpassed, his works never fade; it was his practice to entirely finish them in the fresh plaster and never retouch them "a secco" (in the dry with tempera). Consequently they are all incorporated in the plaster, and there is no abrading of surface colour. This vividness of tint is very noticeable in his frescoes in the Chapel of Santa Fina, at San Gimignano.

In the "Death of Santa Fina," he has repeated his composition of the "Death of St. Francis," in the Sassetti Chapel, with the only difference that holy monks and priests mourn the ecclesiastic saint, while young innocent chorister boys and women group around the dead maiden, by whose side her faithful old nurse is weeping.

Some frescoes of Ghirlandajo's still exist in the Sala dell' Orologio, in the Palazzo Vecchio, Florence. They are significant of the classic leaning of the age, for as emblematic of Florence he placed its patron saint, St. Zenobius, between two saints above, two lions with the arms of Florence below, and at the side six eminent Romans—Brutus, Scævola and Camillus on the right; and Decius, Scipio and Cicero on the left.

Although fresco and mosaic were Ghirlandajo's favourite methods, yet he painted many altar-pieces in tempera. Several of these are circular pictures, of which one, the "Adoration of the Magi," dated 1487, is in the Uffizi, and a similar smaller one in the Pitti Palace. This was evidently a favourite subject with him. An "Adoration" painted in 1485, now in the Belle Arti, has an

(1) A local saint of San Gimignano, an instance of the mediæval veneration for suffering. She was a young girl who for years bore very patiently a painful spinal disease.

antique sarcophagus for cradle. There is another in the Barberini Gallery in Rome, in which three very substantial angels, playing musical instruments, stand on the roof of a frail-thatched shed in an open landscape. The altarpiece, which was painted for the choir of Santa Maria Novella—consisting of several parts, the centre representing the Madonna in glory with St. Dominic, St. Mary Magdalen, and the archangel Michael, and the wings St. Catharine of Siena and St. Lawrence—was taken down in 1804. The principal portions passed into the galleries of Berlin and Munich, and Prince Lucien Bonaparte purchased two figures of saints.

Domenico Ghirlandajo was not only matter-of-fact in his art, but worldly also in his aims. To him his *bottega* was really a shop, in which his goods and manufactures were to be sold at their money's worth. No kind of commission was considered beneath him. He gave his young men orders that no one should be sent away from his shop ungratified, not even a woman who wanted her basket painted. There is a record of his having coloured and gilded four candlesticks for the Duomo in 1484. He was twice married, and left a son, Ridolfo, who, if he had not degraded his art for the sake of making it lucrative, would have won a fame far exceeding that of his father. The household of Domenico was a truly Italian one: his father and brothers all lived with him, his brother Davide being his devoted admirer and humble assistant, ready to stand champion for Domenico's name on all occasions.

Ghirlandajo, from his technical excellence and precision of drawing, was eminently calculated to teach the method of art to others, and his pupils nearly all rose to eminence. Among them were his two brothers, Davide and Benedetto; Sebastiano Mainardi from San Gimignano (his favourite scholar, who married Ghirlandajo's young sister), Francesco Granacci, Jacopo del Tedesco, and for a short time Michelangelo himself.

Cosimo Rosselli¹ takes a place amongst leading artists, not so much for the excellence of his own paintings as for the greater excellence attained by his pupils. He had one of the many art schools of the day, and it chanced that most of his disciples possessed genius. Among them were Piero di Cosimo, Fra Bartolommeo, Mariotto Albertinelli, and Andrea di Cosimo, who excelled in *sgraffito*, and adorned with arabesques in that style the palaces which the brothers Majani and the San Galli built. Old Cosimo was an easy-going painter, not given to any great enthusiasm for art in its highest form, but gaining a certain popularity by his prodigality of colour, which, Vasari says, so dazzled the eyes of the Pope, Sixtus IV., that that indiscriminating Pontiff judged Cosimo's to be the best paintings in the Sistine Chapel. More modern critics, however, say that the landscape background of the "Sermon

(1) Second son of Lorenzo di Filippo del Rosselli; born 1439, died 1507.

on the Mount," which Piero di Cosimo put in for his master, is the most artistic part of the work. There are, however, some very graceful groups, and the female figures and expression of faces are remarkably pleasing, both in this fresco and in the "Miracle of the Sacrament," painted in 1486 for the Church of Sant' Ambrogio, a very full and lively composition. The Church of Santa Maddalena dei Pazzi has a very good "Coronation of the Virgin," and many of his works are found in the Berlin and English galleries.



THE MAGDALEN. Oil Painting by PIERO DI COSIMO.
In the Borghese Gallery, Rome.

His favourite scholar, Piero di Cosimo,¹ while following his master's technical method, gave his paintings quite an original cast by impressing on them his own eccentric *bizarre* mind. Piero was a self-contained, fanciful youth, who dreamed his own strange fancies apart from his fellows; he developed into a morose, misanthropic visionary, who peopled the solitary shades of his lonely home with the monsters of his diseased imagination

(1) Son of Lorenzo di Piero d'Antonio, a gimlet maker; born 1462, died 1521.

and reproduced them in his works. The classic mania seized him from his youth, yet he took it up neither in its humanistic nor poetic views, but simply a grotesque imaginative one. The beauty of Venus, the purity of Diana, the glory of Apollo had no charms for him, but he delighted in the stories which had monsters in them. Theseus and the Minotaur, Perseus, Andromeda¹, and the Sea Monster; Bellerophon and the Chimera, myths with dragons and sea monsters in them delighted him, and he would paint such scenes over and over again, on wedding chests, or room decorations, with as much attention to the ugliness of the beasts as to the extreme fineness and finish of the painting. Our illustration is taken from a painting by Piero, now in the Borghese Gallery, which displays well his peculiar style.

Piero decorated a room for Giovanni Vespucci, whose house was in the Via dei Servi, with Bacchanalian scenes full of strange figures of fairies, satyrs, and bacchantes, amongst which Silenus rides his ass and drinks by the way. The fate of these paintings, which are believed to have been frescoes, is uncertain, but it is probable, according to Signor Milanese, that they were destroyed when the Marchese l'Incontri built his palace on the site of the ancient Vespucci house.

A room was also painted by Piero for Francesco del Pugliese with the wildest fantastic subjects—a mixture of queer animals, people, and most *bizarre* inventions. His imagination was very easily excited: the marks of damp or lichen on an old wall would give him ideas of curious figures, the clouds in the evening sky or even the slime on a pond were suggestive of strange creations to his mind.

It was against Piero's works that Savonarola especially inveighed when he said, "Do not let your daughters prepare their 'corredo' (wedding outfit) in a chest with pagan paintings. Is it right for a Christian spouse to be familiar with Venus before the Virgin, or Mars before the Saints?" For Piero's special fame was in painting the wedding chests with which every bride was provided. Nevertheless, he often undertook more serious work, and his hand is to be seen in an altar-piece in Sant' Ambrogio, Florence, and in a Madonna and saints with angels in Santo Spirito. He could not keep the grotesque even out of his sacred subjects, for in the predella of an altar-piece done for the Servite monks he painted a St. Margaret issuing from the serpent, and a more awful fire-breathing serpent never could have been conceived. Piero once assisted, as artists often did, in composing a pageant for the Carnival in 1511. He gave his extravagant imagination full play in forming a great procession of the "Triumph of Death." The grim monarch, brandishing his scythe, rode in a car painted

(1) The "Perseus and Andromeda" is now in the Uffizi; it was painted for Filippo Strozzi. The same gallery contains another monster, marvellously well painted, which Piero gave to Giuliano de' Medici.

with skulls and bones, and drawn by black buffaloes; his courtiers were adorned with bones and emblems of death, and sang ghastly songs. A long train of the dead with skeleton masks followed, mounted on the boniest horses that could be found; these carried black flags and chanted quavering *misereere*.

In style Piero was very careful; his strange pictures have the finish of miniatures, but, from a too minute detail of background, they lack atmosphere. He imparted to his famous scholar Andrea del Sarto his careful drawing and finished style, but the more happy mind of the pupil rejected the master's morbid conceptions, and his freer hand enlarged his style.

The practice of oil painting in Italy became general at the end of the fifteenth century, but the story of its origin is very much confused. Vasari's romantic tale of Andrea del Castagno having learnt the secret from Domenico Veneziano, and having afterwards killed his friend either from envy, or to preserve in his own hands the secret, falls to the ground before the face of two facts: first, that there is no trace of oil-colour in Domenico Veneziano's own works; and second, that Andrea del Castagno died August 19th, 1457, and Domenico Veneziano, the man whom he was said to have killed, lived till May 15th, 1461. Therefore the concluding assertion of Vasari's narrative is entirely false.

Let us now go farther back and trace its beginning. He says Domenico learned the secret from Antonello da Messina, who, having seen an oil painting by Giovanni da Bruggia (Jan van Eyck) in the possession of King Alfonso, at Naples, was so struck with the beauty of the method that he went to Flanders to learn it from Van Eyck himself, and that on his return Antonello settled in Venice where he formed a friendship for Domenico, and taught him the secret. Jan van Eyck, as we know, was born about 1390, and in 1442, when Alfonso began to reign, would have been about fifty-two years of age. Now, as Antonello was born about 1444 he was only nine or ten years old when King Alfonso died; therefore, if he had seen Van Eyck's picture at Naples, it must have been some years later. He could not have been old enough to undertake a journey to Flanders till he was somewhat advanced in knowledge of art. Putting this at the early age of twenty-five, it brings us to the date 1469, at which time Van Eyck would have been about eighty years old, were it not that his death is proved to have taken place in 1440. Add to this the facts that no German author, previous to those who quote Vasari, ever credited Van Eyck with the *discovery* of oil painting, and that no Italian chronicler of the fifteenth century mentions Antonello's journey to Flanders. *Every account of this journey dates a century later, and is quoted from Vasari.*

Now about the discovery itself. The ancient treatise of the monk Theophilus mentions oil as a vehicle for colour; distinct proofs of its adoption are seen

in Byzantine paintings. Cennino Cennini, living in the fourteenth and fifteenth centuries, gives full instructions in his treatise for painting in fresco, miniatures, tempera, *and oil*, with a minute account how to prepare the linseed and nut oils so as to make them quick-drying oils.

Therefore oil painting was known before the Van Eycks. It is, however, probable that it was not adopted in its perfected style, but that oil was used as a vehicle for the colours adopted in tempera, and that the ground of the painting was prepared with plaster just in the same way as tempera paintings were prepared.

We must, therefore, look on the Van Eycks and their school as the perfectors of the art of painting in oil, and that probably through the addition of varnish or turpentine some one of their scholars—probably that Ruggieri, or Roger of Bruges, spoken of by Vasari—introduced the knowledge of it into Italy.

That this knowledge came from Germany we have the testimony of Antonio Filarete, a contemporary of Jan van Eyck, who, in his "Trattato" (libro xxiv.) says, after speaking of colour and composition, "et anchè a olio si possono mettere tutti questi colori. Ma questa è altra practica et altro modo, il quale da quello maestro Giovanni da Bruggia, et Maestro Ruggieri i quali hanno adoperato ottimamente questi colori a olio" (and also in oil it is possible to use all these colours. But this is quite another method which the Master Giovanni of Bruges, and Master Roger have invented, who have adopted with great success these oil colours.)

If Antonello da Messina learned the art in Bruges, it was most probably of Ruggieri, pupil of Jan van Eyck, the elder master being dead many years before. There are very few of Antonello's works left in Italy, though the German galleries are quite rich in them. Berlin possesses a "Madonna," with the Holy Child standing on a broken column; also a "St. Sebastian" bound to a pillar and transfixed with arrows, which is signed and dated 1475. The Belvedere at Vienna has a signed oil painting by him, representing the "Dead Christ," with three weeping angels, and a "Salvator Mundi" by him is in the National Gallery.

Domenico Veneziano had a scholar who won a deservedly high reputation as a painter, and became still more famous as the master of Luca Signorelli. This was Piero de' Franceschi, of Borgo San Sepolcro (born 1415, died 1492). He assisted his master, Domenico, in the frescoes of the Chapel of Sant' Egidio in Florence in 1439 to 1450; and about 1448 he was, still in company with Domenico, employed to paint the roof of the sacristy of Santa Maria at Loreto. The work was interrupted by the plague, and the artists fled the city. Piero's pupil, Luca Signorelli, finished it in after years. Piero, like most other artists, was employed by Nicolas V. in Rome, but his frescoes in the upper chambers of

the Vatican were afterwards destroyed to make room for Raphael's "Miracle of Bolsena." The best of his remaining works are in and near his native town, Borgo San Sepolcro. Here he painted two saints at the entrance of the door of the Church of Sant' Agostino, and an altar-piece for the convent adjoining, representing the Madonna ascending to heaven surrounded by a choir of angels, and SS. Francis, Jerome, Lewis and Clara below, with a group of the apostles in the background.

There is something so Peruginesque in the tone and composition of this picture that it has been judged by Messrs. Crowe and Cavalcaselle¹ to be the work of one of Perugino's scholars; but a document, dated October 4th, 1454, commissioning Piero de' Franceschi to paint the picture for the price of three hundred and twenty florins, proves that Vasari is in this instance quite correct. There is another altar-piece painted by Piero for the Confraternity of the Hospital in 1445, at the price of one hundred and fifty gold florins, representing the "Madonna della Misericordia," who gathers a kneeling multitude beneath her mantle. He repeated the same subject in fresco on the wall of the oratory of the hospital. A still better specimen of his fresco painting is the "Resurrection of Christ," in the palace of the Conservatorium, now the Monte Pio.

An altar-piece, once in the Church of San Giovanni at Borgo San Sepolcro, is now in the National Gallery in London, and the Venetian Academy possesses another, representing a man kneeling before St. Jerome.

In San Francesco, at Arezzo, Piero did a large series of frescoes on the walls of the Bacci Chapel, representing the Legend of the Cross, in which he takes the same apocryphal story which Gaddi had painted in Santa Croce, but he shows by his good anatomy and more advanced style the progress which art had made in the interval.

The standard of the Company of the Annunciation of Arezzo, which Piero painted in oil colours in 1466, is especially interesting as being one of the first recorded works in the new process introduced by Antonello.

Piero's colouring in oil is transparent and pleasing, not so viscous as the imperfect method of the Pollajuoli. He was not only an artist, but also the author of a treatise on art, which was edited by his friend Fra Luca Paccioli del Borgo. Copies of Piero's writings were in the library of Federigo, Duke of Urbino, from whence they passed to the Vatican, and the Biblioteca Saibanti di Verona.

(1) "History of Painting," vol. ii., p. 544, note 2.



THE COURT OF THE MUSES OF ISABELLA D'ESTE: AN ALLEGORY. Painted by COSTA in Mantua.
Now in the Louvre.

CHAPTER V.

THE SCHOOLS OF PAINTING OF NORTHERN ITALY.



VERY blossom of art, maturing in Florence in the fifteenth century, flung its seeds far and wide. Matteo da Gualdo, who flourished in 1468, and is the first master of the Umbrian school, was a scholar of Benozzo Gozzoli. Jacopo Bellini, the father of the Venetian school, studied under Gentile da Fabriano. Leonardo da Vinci carried the Florentine school into Milan, while Raphael and Michelangelo, with the host of other Tuscan artists who painted in the Vatican, planted it in Rome. The Paduan school of the fifteenth century is the only one which seems to have had an origin inde-

pendent of Florentine teaching; and through its chief master, Mantegna, it influenced greatly the development of art. His instructor, Francesco Squarcione,¹ was entirely formed by the spirit of the times; the classic mania was increasing during Squarcione's youth, and he no less than others began to study the antique. Instead of seeking MSS., he turned his attention to the art of the ancients, and travelled in Italy and Greece, bringing home various casts, made by himself in plaster from the beautiful antique statues, &c., which he saw, and also a large collection of drawings and art studies.

The result of his travels was to impress on his mind the truth that the ancients had so perfected the study of form that no true school of art could be found without going back to Greek perfection. With this idea he returned to Padua and opened his school, the classic bias of which was so attractive to the minds of the multitude that it was crowded; he had as many as a hundred and thirty-seven scholars, amongst whom was one so promising that Squarcione adopted him as a son, and having imbued him with a classic-artistic taste, enjoyed in his fame the fruition of his own labours. The boy was Andrea Mantegna (born 1431 at Padua, died 1506). Perhaps no previous artist began an independent career earlier than Mantegna, whose first-signed painting, the altarpiece at Santa Sofia, in Padua, has his age (seventeen years) inscribed on it with his name, and shows a style much advanced.

In 1452 he, with some of his fellow-scholars, undertook the frescoes in the Chapel of San Cristoforo, in Sant' Agostino, the church of the Eremitani friars, at Padua, in which Niccolò Pizzolo—the only worthy rival of Mantegna in the school of Squarcione—almost equalled Andrea in execution. By Niccolò's hand are the frescoes behind the altar; the "Eternal Father surrounded by Angels," above; the "Assumption of the Virgin," below; and underneath that again the "Apostles." After Niccolò's death, Andrea Mantegna finished the chapel, in which he painted the four Evangelists and some scenes from the life of St. James. About the same time Jacopo Bellini was painting in the Church of Sant' Antonio with his two sons; and Andrea, in becoming attached to Bellini's daughter, Niccolosia, whom he afterwards married, offended his foster-father Squarcione, between whom and Bellini there existed strong rivalry.

From the indulgent master, Squarcione became the severe critic and said many hard things of Mantegna's frescoes—among others, that they were so statuesque and hard that he should have painted them the colour of marble instead of flesh. Mantegna, having faith in his teacher, took all these things to heart, and whether he was influenced by Squarcione's criticism or Bellini's

(1) Son of a notary of the Court of the Prince of Carrara, named Giovanni di Francesco; born in Padua 1391, died 1474.

(2) Niccolò Pizzolo would probably have been as famous an artist as Mantegna, but being an ill-tempered youth he was assassinated on his return from working at these very frescoes.

manner, it is certain that the last frescoes in the Eremitani, which were finished in 1459—two scenes from the "Life of St. Christopher"—showed a much more noble and natural style, and, though much injured, still rank as some of his best works. These paintings, with several other panel pictures for private patrons, which are now dispersed in foreign galleries, attracted the attention of Lodovico Gonzaga, Lord of Mantua, who made very advantageous offers to induce Mantegna to go to Mantua in his service. In a letter, dated April 15th, 1458, the terms are thus declared:—"A salary of fifteen ducats the month, a house for his family, besides firewood and corn enough for six persons. All the expenses of the moving to be paid by the Marquis."

Mantegna agreed to the terms, but asked time to finish some commissions in Padua. This leave he prolonged month by month, till at length, in the end of 1459, he took up his residence in Mantua,¹ where several of his finest masterpieces were painted. A few of the frescoes from the life of Lodovico Gonzaga are still visible, though much injured, in the Castello, and display Mantegna's peculiar style—an air of classicism thrown over a realistic composition. The portraits of the Gonzagi are full of character and expression, but marred by hardness of outline.

His great cartoons of the "Triumph of Cæsar," painted in tempera on canvas for the Palace of San Sebastiano, in Mantua, are too well known at Hampton Court to need description here.² They are, perhaps, his noblest works, because the touch of classicism which he always shows is here in complete harmony with the subject. The triptych, which is in the Tribune of the Uffizi, was also painted for the Marquis Gonzaga, through whose hands it passed into the possession of the Medici. This shows the painter in his most minute and finished style, the three compositions—the "Circumcision," "Adoration," and "Ascension"—which compose it, being as highly finished as miniatures. From Mantua, Mantegna went, in 1488, to Rome, at the request of Pope Innocent VIII., the Marchese having first conferred on him the dignity of "Cavaliere." Here he did some frescoes in the Vatican, but not finding the Pope as liberal as the Marquis he was very glad to return to Mantua in 1490. The classic style of Mantegna, together with a certain nobility of form, so attracted the tastes of his contemporaries that his influence penetrated into other Italian schools. His defect is a want of majesty and freedom in drapery, which is too full of set folds, twists, and "arrangements." It is said that he painted from models robed in paper or cloth *pasted on*,³ which is quite enough to account for their want of flow. In draperies, Mantegna assimilates more to the artists of

(1) Milanese, *op. cit.*, vol. iii., pp. 395-6.

(2) They were sold to the King of England, Charles I., with other works of art, by one of the later Gonzagi.—"Giornale d'Erudizione Artistica," vol. i., p. 201.

(3) Milanese, *op. cit.*, vol. iii., p. 444 (quoting Lomazzo).

the Decline than to those of his own century. In drawing he had the defect of lengthening a figure too much for the laws of due proportion, and an affectation

of attitude which often gives a sense of contortion to his figures. He was, however, unusually clever at foreshortening. A marked instance of his skill is the "Dead Christ" in the Brera, at Milan, which is, perhaps, more remarkable as a solution of a difficult problem than as a pleasing composition. Whilst he was in the school of Squarcione his colouring was dry, but from the time of his friendship with the family of Bellini he is noticeable for the richness and purity of his colouring, together with a high finish and perfection of chiaroscuro seldom surpassed.

One of his finest works is a St. Sebastian, which, in 1839, was in the Galleria Scarpa, at Motta di Friuli. It is a nude figure, larger than life; the drawing is marvellous, and the foreshortening of the sad, uplifted face is very fine. Round a lighted candle at the saint's feet is the following motto: "Nil nisi divinum stabile est, cætera fumus." The work is thought to have been one of the latest efforts of the painter, as, in a letter written by Mantegna's son to the Marquis Francesco Gonzaga, October 2nd, 1506, mention is made, among the paintings left in the studio,



ST. SEBASTIAN. By MANTEGNA. In the Belvedere, Vienna.

of a "St. Sebastian, which our father wished should become the property of the Bishop of Mantua." It afterwards belonged to Cardinal Pietro Bembo, and was

in Mantua till bought by Professor Scarpa, in 1807. We give an illustration of an earlier picture of the same subject, painted about 1464, which was, it is thought, perhaps done to represent pain, in contrast to the repose of the St. George of the Venice Academy.

Of the other scholars of Squarcione at Padua, the Dalmatian, Gregorio Schiavone, who assisted in the frescoes of the Eremitani, and Marco Zoppo, who lived and painted in Bologna, are the most noticeable. There is a work by Schiavone, representing the "Madonna and Child," in the National Gallery. In both his and Zoppo's works, which may be studied in Bologna, all the faults of Squarcione's school may be traced. Beginning with copies of fragments of antique statues, studying drapery from ill arrangements, and then with this mannerism taking up the imitation of nature, the result is inevitably a hard, dry realism, a drawing remarkable for the correct delineation of parts such as hands, feet, &c., but the inharmonious appearance of the whole figure.

Stefano da Ferrara, Ercole Grandi, of Ferrara, and Francesco Bonsignori were scholars of Mantegna, at Mantua, but did not rise to eminence. Grandi devoted his talent principally to the painting of wedding chests, and Stefano exaggerated his master's originality into a gaudy fantasticism, as may be seen by his works in the Brera. Francesco Cossa is also worthy of note as being the master of Lorenzo Costa,¹ who carried the teachings of the Paduan school to Ferrara, where the half-fantastic, half-classic style of Squarcione's scholars was continued through a series of painters. In later life, Costa worked at Mantua for Francesco Gonzaga. His pictures are rarely seen in public galleries. On page 167 we give an illustration of one of them.

The school founded by Marco Zoppo at Bologna boasted of one especially famous scholar, Francesco Raibolini, called Francia.² It is said that Francia having made the acquaintance of Mantegna, who was in Bologna, in 1472, was inspired by his works to try his own skill in painting, he having hitherto been trained as a goldsmith, but Baldinucci thinks his real master was Marco Zoppo.³ He had always practised metal-working in its artistic rather than its decorative aspect, and obtained deserved fame for his beautiful *nielli*, *smalti*, and designs for medals, long before the sight of Mantegna's pictures inspired him to try what he could do in colour.

In painting, his naturally gentle, tender, and harmonious spirit overcame the cramping tendency of his training as a worker of metal, and his pictures have the sweet expression of the pure Umbrian school, with the softness of Bellini's

(1) Lorenzo Costa, born at Ferrara in 1460; died at Mantua, 1536.

(2) Francesco di Marco di Giacomo Raibolini, born at Bologna in 1450; died 1517. Amorini ("Vite dei Pittori Bolognesi") says he was called Francia because his master was the goldsmith Meister Due, surnamed Francia; but it is more probably a diminutive of his surname Francesco.

(3) Some modern writers doubt that Francia studied under Zoppo, and think that he owes much more to the influence of Costa.

style. They may be especially studied in the Pinacoteca of Bologna, where are several of his best works—of them, a Virgin and Child with saints, and a Crucifixion, are both very beautiful. He painted a fine fresco of the "Death of Holofernes" in the Palace of the Bentivogli, and two of the "Life of St. Cecilia" in the chapel of that saint in San Jacopo. The frescoes have unfortunately perished, but a drawing of the St. Cecilia copied by Guizzardi has been lithographed. Francia promised to give the sketch of the Holofernes fresco to Raphael, but it cannot now be traced. Berlin, Dresden, London, St. Petersburg, and Florence all possess valuable works by Francia. In the Church of Cesena is a beautiful "Presentation of Christ in the Temple," in which his goldsmith tendency is displayed by the bas-relief of the "Sacrifice of Abraham," painted on the front of the altar. A lovely "Coronation of the Virgin," surrounded by numberless saints, is in the Duomo of Ferrara. Vasari gives a very romantic story of the arrival of Raphael's celebrated "St. Cecilia" in Bologna, how Francia (to whose lot it fell to open it, and who had long desired to see a picture by Raphael) fell back in such a stupor of admiration and astonishment at the exquisite life-like figure, and was so humiliated on comparing it with his own works, of which he had hitherto been proud, that he died in a state of melancholy madness within a few days (January 5th, 1517). Now this cannot be true, for two reasons: first, because Francia not only had seen Raphael's "Nativity," and the "Vision of Ezekiel," which had been in the Casa Hercolani at Bologna from the year 1510; and secondly, because he was a friend and correspondent of Raphael's, exchanging presents of each other's designs, as we gather from a letter from Raphael himself, dated 1508;¹ and so far from being envious of the greater painter's excellence, he was his devoted admirer, writing a laudatory sonnet, beginning:—

Non son Zeusi nè Apelle, e non son tale,
Che di tanti tal nome a me convegna;
Nè mio talento, nè vertute è degna
Haver da un Raffaël lode immortale.
Tu sol, cui fece il ciel dono fatale,
Che ogn' altro eccede, e sopra ogn' altro regna,
L'excellente artificio a noi insegna
Con cui sei reso ad ogn' antico uguale, &c.²

The Venetian school, which enjoyed in the sixteenth century a fame quite as high as the Florentine of the fifteenth, arose under Jacopo Bellini,³ born at

(1) See note at end of volume.

(2) Translation—

Not Zeuxis, nor Apelles, I—nor such an one
That names like these should fully fall to me;
Nor would my gifts and virtues worthy be
To win immortal praise, Raphael, from thee.

The fateful gift heaven showered on thee alone,
Who all excels, and over all dost reign,
The glorious artifice to us explain
Which raised thee high upon the classic throne, &c.

Venice about 1400; died after 1460, who, after painting under Gentile da Fabriano in the Sala del Consiglio in the Doge's Palace, in 1421, followed his master to Florence, where he remained an earnest scholar till the year 1423, when a curious adventure befel him which took him away from his studies.

A boy named Bernardo, son of Ser Silvestro, amused himself one day by flinging stones down into the courtyard where Jacopo was keeping guard over some plaster casts of his master. After one or two reproofs, Bernardo became more insolent, and at length challenged Jacopo to a fight, which ended in Bernardo's arm being injured. Whereupon Jacopo, seized by some sudden panic, fled, and, getting on board a Florentine galley, went to the East. During his absence Ser Silvestro brought his son's case before the tribunal, and Jacopo was condemned to a fine. As soon as he landed from his return voyage, October 24th, 1424, he was taken and imprisoned in the *Stinche*, being too poor to pay the fine imposed. His adversary Bernardo, however, obtained his pardon on condition of the culprit's performing penance, *i.e.* going in procession to the Baptistry with a lighted torch on the next Easter Day, 1425.¹ After this Jacopo left his master and settled in Padua with his family. After 1430 we again find him in Venice, where he painted the "Deposition" for the Cornaro family. There were a few frescoes by Jacopo near Verona, such as a "Calvary" on the wall of the Chapel of San Niccolò in the cathedral, which was destroyed, in 1759, to be replaced by a white wall. The Museum of Verona still possesses a fine crucifix by him; and the Scuola di San Giovanni Evangelista in Venice has a series of pictures on canvas by Jacopo representing the story of the Cross. His son Gentile,² in a reliquary which he painted, added to these some other legends which connect the Holy Cross in a special manner with Venice and the Scuola di San Giovanni Evangelista. In a religious procession in 1370 the cross fell from the hands of its bearer into the canal. Many people tried to retake it, but none was thought worthy by God to touch it except Andrea Vendramin, guardian of the Scuola.³ Gentile Bellini has in the scenes of his reliquary painted a very lively rendering of this legend, having good scope for figure-drawing in the crowd, who fling themselves into the water in various attitudes.

In all the works of the Bellini, one recognises that the quality of Gentile da Fabriano, which they especially imbibed, was his brilliant colouring. While the sober Florentines drew from the purists of the fourteenth and fifteenth centuries their intensity of feeling and expression, and their characteristic is an intense life with serious colour—the Venetians especially developed their rainbow hues, and their characteristic is a serious motive with rich and brilliant colouring.

(1) *Milanese, op. cit.*, vol. iii., p. 149-50.

(2) Gentile Bellini, probably born at Venice about 1427; died in 1507.

(3) See note at the end of volume.

It is generally the national character and natural surroundings which determine the art of a country. Morally the Venetians are a serious people, steadfastly existing under one form of government for many centuries. Their minds became calm and imaginative; while in their brilliant city,



THE PREACHING OF ST. MARK. Oil Painting: begun by GENTILE BELLINI, and completed after his death by his brother, GIOVANNI BELLINI.

Originally in the Scuola di San Marco, Venice; now in the Brera, Milan. A.D. 1507.

where the water-ways reflect the glory of the sky, and every bit of colour is reproduced in a thousand sparkling wavelets, the Venetians' eyes were accustomed to brilliant and ever-varying tones of colour. The Florentines,

in the free political, and changing life, which developed individuality to a great extent, became conscious of an intense inner life, full of all kinds of human interests and passions; but their outward impressions were of dim olive-covered hills without the city, and shaded streets with frowning fortress-palaces, and solemn brown-stone houses with barred windows within. Again, the Florentine tone was formed in the days of the lustreless tempera process; but the Venetians began almost at once with oil, which in its brilliance and fluidity lent itself naturally to the development of their love of colour.

Though Jacopo Bellini was the pioneer of the school, his son Giovanni¹ was its greatest ornament in this century. Endowed with a pure conception, tender feeling, softness of handling, and a rich warmth and delicacy of touch, he is the greatest of the purist painters. Although not visionary like Fra Angelico, nor allegoric like Giotto, Giovanni so spiritualises human life that the divine is easily recognisable in his innocent children and pure Madonnas, his noble forms of saints, and the moral grandeur which he gives to the Saviour. His colouring is as crystal, pure as the reflection of the sky in the lagoons.

Living through almost the whole of the fifteenth century, Giovanni's works are numberless, and all show the same purity of aim. In the Church of SS. Giovanni e Paolo, Venice, was a Madonna and Child with six saints; at the feet of the Virgin were three children singing from a book charmingly drawn. Are these the originals of Fra Bartolommeo's favourite singing children? Did he take hints of composition as well as of colour from the Venetians? In the fire of 1867 this beautiful picture shared the fate of Titian's Peter Martyr. A very similar picture is in the Venetian Academy; here the figures are St. Job and St. Sebastian (two nude figures), SS. Dominic, Francis, John and Augustine.

About 1477-9 the brothers Gentile and Giovanni were employed to decorate the Sala del Gran Consiglio, in company with their contemporary Vivarini. It had been intended to fresco the walls, but Gentile obtained permission to paint them on canvas in oil. In these great works we see the Bellini as historic painters, and cannot but admire the fine composition and grouping. The scenes are from the life of Frederic Barbarossa.

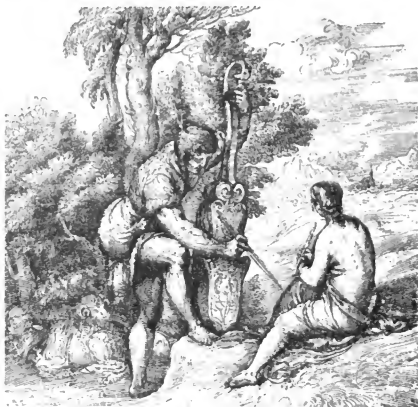
After 1479, when Gentile Bellini went to Constantinople, Giovanni Bellini was left to finish the painting himself, and was for the purpose absolved from all other civic obligations.² Giovanni Bellini's altar-pieces are scattered throughout Europe. There is a charming picture in San Francesco, at Pesaro, representing the Coronation of the Madonna, with SS. Peter, Paul, Jerome, and Francis. The predella, with a story of each of the five persons represented, is most exquisitely painted. The churches of the Frari and San Zaccharia, in

(1) Giovanni Bellini, born, perhaps, at Venice in 1426-27; died in 1516.

(2) Milanesi, *op. cit.*, vol. iii., p. 158, note.

Venice, each possess beautiful Madonnas. The "Preaching of St. Mark," from which our illustration is taken, will give a good idea of his quaint yet brilliantly coloured style. In his will, Gentile left to his brother, Giovanni, the book of their father's sketches, on condition that he gave the necessary finishing touches to the "Preaching of St. Mark."

A small "Circumcision" is at Castle Howard, in England. The Berlin Museum possesses a Pietà and a Christ with saints. Several of the pictures painted for private commissions have passed into public galleries.



PEN DRAWING. By GIORGIONE. (Study for the "Concert," in the Louvre, attributed to GIORGIONE.)
In the Collection of Mr. John Malcolm, of Foltalloch.

While Giovanni laboured in Venice and trained a large number of scholars, Gentile, his brother, was called to a distant land. An ambassador came to Venice from Turkey in 1479, to invite the Doge to the marriage of the Sultan's daughter, and to beg him to send a good artist to Constantinople. The Council, not willing to take Giovanni from his work in the Sala del Consiglio, sent Gentile, who was only second to him in style and colouring.¹ He was introduced by the Venetian "Balio" to the Sultan, who made much of him, and

(1) "Morelli notizie," &c., p. 99. "Archivio storico Italiano," tom. vii., p. 123.

was so struck with astonishment at Gentile's portrait of himself that he made the painter give him his own likeness; after which, with rich gifts, Bellini received his *congé* and returned to Venice with a gold chain weighing 250 scudi of gold. The Venetian Doge rewarded him on his arrival with an annuity of 200 scudi, which, however, he did not live many years to enjoy. Most of the works Gentile has left behind him are portraits, in which his skill was so great that he was employed by all the principal personages in Venice. Several of his portraits are now in the Venetian Academy; one or two are at Berlin, among which are those of himself and brother. A replica of the portrait of Mehemet II. is in London.

The works of Giovanni Bellini's scholars are found in many churches in the north of Italy. Among them were Girolamo Mocetto, called Mosciano da Brescia, whose paintings are chiefly in Verona; and Jacopo Montagnana, who painted in Padua—he had, however, more the style of Mantegna than of Bellini, especially in his earlier works.

Greatest among Bellini's scholars was Giorgione di Castelfranco, to whom it was given to develop the Venetian system of colour to its greatest richness. Contemporary with the Bellini were the Vivarini, a large artistic family of Murano, who from the first practised the new system of colour and attained a tender softness almost rivalling the touch of the Bellini. This softness of handling was an hereditary virtue, possessed in the first instance by Antonio Vivarini, who flourished about the middle of the fifteenth century. Bartolommeo, who painted about 1459, had a greater hardness of outline and dignity of form, modelled more in the Paduan manner; but the two Luigi, the younger of whom painted with Giovanni Bellini, or rather after him, in 1488–97, had a Venetian richness of colour, although wanting the soft tenderness of the Bellini. His altar-pieces exist in several churches of Venice, and there are portraits by his hand in the Brera at Milan.

Giorgione di Castelfranco forms the immediate link between Giovanni Bellini, the father of the Venetian school, and Titian, in whom it culminated. In his hand colouring was brought to perfection; his flesh has a lifelike freshness which is marvellous. Vasari says he learned Leonardo's system of colouring, but his method is entirely Venetian, and far removed from Leonardo's more patient system of "velature," *i.e.* laying shade after shade, one upon the other. Giorgione's handling was free, his colouring rich and *pastoso*. He first sketched in grey or brown, putting his shadows in with *chiaroscuro*; then, laying on his local tints, obtained a soft gradation and harmony by using strong flesh tints in the lights, subtle and transparent tones in the shadows, with such skill that Vasari says he had the art "*di contraffare la carne viva*." He used few and simple tints, and obtained great effects of contrast.

(1) *Giorgio*, son of Jacopo di Niccolò Barbarelli; born about 1476, died 1511.

Like Gentile Bellini, he was famous for portraiture, nearly all the principal families of Venice having possessed specimens of his skill. These are now scattered in European galleries—one in Vienna, one in London, another at Leigh Court, near Bristol, and two or three in Florentine galleries.¹

Giorgione did not disdain to fresco the fronts of houses. On the façade of the Ca Soranzo, in the Piazza San Paolo, he executed a number of frescoes, and among them an oil painting on the plaster, which resisted the effects of time and the destructive salt moisture longer than the frescoes.

Both Giorgione and Titian painted on the Fondaco de' Tedeschi, which was rebuilt at that time after the fire of 1504. Perhaps nothing shows so much the tendency of the school to cultivate colour at the expense of sentiment as these gorgeous paintings, of which the meaning was so obscure that even contemporary writers could not interpret them.

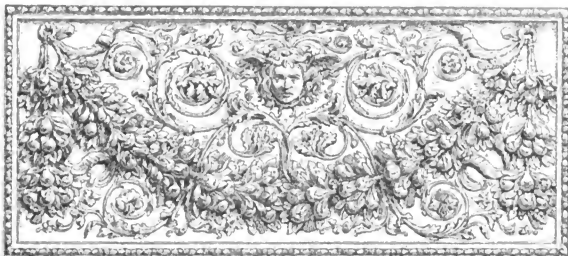
The National Gallery of London has a small painting by Giorgione, representing an armed cavalier, said to be the first study for the figure of St. Liberale in the altar-piece of the Church of San Liberale in Castelfranco. In the Belvedere of Vienna is a very curious composition called the "Horoscope" or "Chaldean Philosophers," in which two astrologers, in rich Eastern dress, are learning the mysteries of the quadrant from an aged Chaldean with a long beard. The figures stand out rich and forcible from a landscape background, over which the sun is rising.² The well-known "Concert" of the Pitti Palace is suggestive of a scene from Giorgione's every-day life, he being much devoted to music and accustomed to delight his friends and society with his exquisite performances. The "Concert" depicts a lively youth, in cap and plumes, taking part in a trio with two musical monks, one of whom plays a violin, the other an instrument known of old as the "clavicembalo." The strong characteristic faces, the rich blending of colour, and intense life shown in this picture render it one of the best works of Giorgione.

The painting at Munich called "Vanity" is a satire on women, which (presuming that it is by his hand) might well have been painted when his love proved false—perfidy which, Ridolfi says, caused his death.³ It shows a handsome woman holding an expiring candle to a mirror, which reflects an aged crone with her distaff decked with jewels and gold. Like Giorgione's allegories on the Fondaco de' Tedeschi, it is a little obscure; he had not Titian's delicate imagery in his fables. The Pitti Gallery contains a fine portrait by Giorgione of an armed man and his page; the Uffizi also possesses two of his finest works, "Moses and the Burning Bush," and the "Judgment of Solomon."

(1) The number of works now thought to be genuine productions by Giorgione is very limited; but his name is frequently attached to spurious works.

(2) This picture originally belonged to the gallery of Taddeo Contarini, of Venice.

(3) Vasari says he died of the plague taken from the lady he loved, but there is no record that the plague visited Venice in 1511, the year of his death.



RELIEF IN BRONZE. *Fifteenth-century Work.*

CHAPTER VI.

METAL-WORKING, PRINTING AND ENGRAVING.



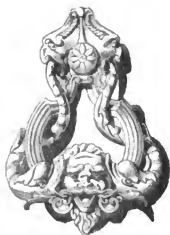
UNTIL and during the fifteenth century, the art of metal-working was so intimately intermixed with those of sculpture and painting that there is little to say of it as a distinct branch. Luca della Robbia worked in bronze as well as majolica. Lorenzo Ghiberti, who has been treated of as a sculptor, gave great impetus to the art of casting in bronze by the wonderful perfection of his gates.

The goldsmiths, from whose ranks came almost all the painters and sculptors of the day, enrolled among their number such names as Verrocchio, Pollajuolo, Finiguerra, Bartolommeo Cenni, &c., &c. But artistic skill in metal was not wholly confined to the more sculpturesque branch of the art—there were not wanting artists at the anvil. In the middle of the fifteenth century the brawny blacksmith, Niccolò Grosso, might have been seen in his shop in the market making the sparks fly beneath his hammer from morning till night, beating the stubborn metal into beautiful forms.

No easy modelling of soft clay, and moulding of molten bronze was his. The scrolls and flowers, the colonnettes and foliated capitals had to be wrought out by the strength of his right arm and the power of fire. And by these means he formed the beautiful Gothic lanterns which Cronaca put at the corners of

the Palazzo Strozzi, and the magnificent rings and torch-holders, in the form of griffons, which adorn the walls. An honest dealer was Niccolò Grosso, but he required his own due to be rendered as well as the rights of his customers—the money half paid before the work was begun and the whole when it was completed, and no credit allowed. Such was Grosso's method of doing business, and he never departed from it for king or noble. By this practice of demanding "caparra," or earnest-money, the nickname of Caparra was given him, and he is better known by it than by his own name. Lorenzo de' Medici so much appreciated his skill that he wished to spread his fame into foreign lands by sending presents of his work, and came to the shop one day to give several important commissions.

DOOR KNOCKERS.



End of Sixteenth Century.
In the Strada San Mamolo, Bologna.



From Bologna.



End of Sixteenth Century.
In the Austrian Museum.

But the independent Caparra was hard at work for some poorer customers, who had, however, paid their half-fee, and so secured a claim on his earliest attention. The blacksmith would not even promise Lorenzo anything, nor take heed of his designs till the work in hand was finished. "They came first," he said, "and must be served first; their money is as good as that of the Medici." Yet he would refuse money rather than not earn it honourably; for when some young men wanted him to make an instrument, which one of them had invented, by which bolts and bars might be forced, he proudly told them "it was not a work for an honest man to construct or to use," and, on their persisting, he waxed wroth and drove them out of his shop in a fury.

Many of Caparra's works are no doubt extant in Florence, in the shape of lamps, hand-irons, torch-holders, and window bars, but, unfortunately, we have no proof of the authenticity of any except those in the Palazzo Strozzi.

The great fifteenth-century piece of metal work, after Ghiberti's doors, is the silver altar of the Baptistery, Florence, in which all the best sculptors and goldsmiths of the age assisted. It was begun 1366, and finished in 1477. It is preserved in the Guardaroba of the Opera del Duomo, where it may be always seen, but is only exposed to public view in the Baptistery on St. John's Day.

It is about five feet high and fifteen feet in length; the whole surface is divided by enamelled borders into niches and panels of Gothic design; the panels are filled with reliefs of scenes from the life of St. John the Baptist, and the niches, which are adorned with fine filagree work, with statuettes of saints. As a long line of artists, from Orcagna to Verrocchio, worked on it, the progress of Art for nearly a century may be traced there. Michelozzi's statuette of St. John, in the



BRONZE DEVIL. By GIOVANNI DA BOLOGNA. Sixteenth Century.
On the Palazzo Vecchietti, Florence.

centre, shows very distinctly the training of his master, Donatello. The reliefs of Pollajuolo are remarkable for lively expression; he is much less hard in style when working in metal than he is in painting. A similar altar was made in Pistoja at the same time, from 1314 to 1466, to replace the altar which Vanni

Fucci stole, and for the theft of which Dante has placed him in *Inferno*.¹ The Pistoiese altar is very elaborate, being composed of a mixture of silver, enamel, niello, and sculpture. The style is florid Gothic. The central portion contains fifteen Gospel stories, and statuettes of prophets and apostles; the right compartment, by Maestro Pietro di San Leonardo, a Florentine artist, has stories from the Old Testament, separated by enamelled bosses; the left side, by Leonardo di Ser Giovanni, Orcagna's pupil, illustrates the life of St. James of Compostella. Brunellesco has contributed a fine bust of one of the prophets, and several other sculptors and goldsmiths assisted.

At the Exhibition of Arte Antica, held in Florence in the winter of 1880-1, a beautiful relief in silver, said to be by Ghiberti, was exhibited by Cav. P. Molini. It is a pax in the form of a tiny altar, with a predella. The subject is the martyrdom of St. Peter. The Roman standards are seen borne amidst the crowd, which surges on between a tower like that of Pisa, and a triumphal arch, probably an ideal of ancient Rome. Beneath, in the predella, is a miniature equestrian battle, of which the horses and figures are exquisitely modelled and finished.



ST. SEBASTIAN.
Florentine Niello. Fifteenth
Century.

So much was metal-working practised, that the most distinctive features of Florence in the fifteenth century were the shops, or *botteghe*, of the goldsmiths. These influential citizens mostly congregated in the wide but short street between the market and the Piazza della Signoria, known as the Via Vacc-hercecia.²

It was here that the beautiful pyxes and chalices, &c., were made, such as the one in the South Kensington Museum, with a relief of the Circumcision, for which Sandro Botticelli gave the design; here, in the shop of Ghirlandajo and his father, the silver garlands were fashioned to adorn the tresses of the Florentine maidens, and the silver belts and buckles inlaid in niello, and the beautiful silver clasps for the books which enriched the libraries of Cosimo and Lorenzo de' Medici.

In this street, amongst others of his trade, a certain Antonio Finiguerra might, about 1434, have been seen sitting at the stone bench which formed at once the window and door of the old shops in Florence, with all his simple paraphernalia around him—a few bowls with bits of gold, a few tiny casts, a rough

(1) See Dante, "*Inferno*," canto xxiv. 121-151.

(2) It was not until the reign of the first Grand Duke Cosimo that the Ponte Vecchio became the goldsmiths' quarter. During the fourteenth and fifteenth centuries it was occupied by butchers' shops.

lamp and blowpipe, and some bottles of *gum tragacanth*, spirit, &c. Behind him, probably, one of his assistants would have been seen hammering out a piece of gold or silver over a mould, on a tiny anvil; another might be drawing wire through a rough wooden machine, and some others at a bench drawing and painting the finest designs; among them a little boy of eight years old, showing an intelligent interest in every process, drawing infantile designs on bits of waste paper, hammering the scattered fragments into shapes on the anvil, and watching the delicate work growing into shape under his father's deft hands. This was Tommaso or Maso Finiguerra, who was destined to be the most famous artist in metal of his century. All his youthful days were spent in his father's shop, until he had acquired sufficient skill to begin an independent career, when he went into partnership with Pietro di Bartolommeo Sali, a very well-esteemed goldsmith. Here he formed a great friendship with a youth of nearly his own age, Antonio Pollajuolo, who worked with Pietro as paid assistant, and who, after Finiguerra's early death, became his partner. Antonio Pollajuolo was quite as talented and experienced as Maso Finiguerra. He had served his apprenticeship with Bartolo di Michele, the stepfather of Ghiberti, and had been taken from him to assist Ghiberti in his gates, when he won great repute from his marvellous representation of a quail in a festoon of leaves. The friendship between Maso and Antonio strengthened with years; the artistic emulation between them never degenerated into rivalry. Pollajuolo was ever ready to give ideas, and even designs, to his friend, and they often worked them out together. Antonio Pollajuolo's talent was in design and modelling; Finiguerra's in the finer processes of niello and enamel.



THE DEATH OF CYRUS.
Florentine Niello. Fifteenth Century.

Niello is to metal-working what mosaic or intarsia is to sculpture. The design or picture is cut out in the surface of the metal with a graver, and the interstices filled with a black enamel made of lead and lamp-black, called *nigellum*, whence the name *niello*; this is fused into the silver, and becomes lasting as the metal itself. It is said that we are indebted to Finiguerra's niello for the origin of steel engraving. The following is the usually received story:—It was Finiguerra's custom to prove the effect of his work, when the design was cut in, by taking an impression in sulphur, and filling the engraved lines with lamp-black and oil, thus getting a clear idea of its effect in niello, and being enabled to see the faults and rectify them. One day his servant

placed one of these moulds face downwards on a damp cloth, and on removing it Maso found his design perfectly reproduced on the cloth. This gave him the idea of taking his proofs on paper direct from the intaglio, instead of the intermediate process of a sulphur mould, which method he afterwards adopted.

One of these proofs exists in the possession of the Martelli family in Florence. The subject is an "Epiphany" of most crowded composition—the decorations of dresses and embroidered brocades are represented in the most minute manner, the ground is covered with flowers as in one of Gozzoli's landscapes. Indeed, in the engraving many styles seem to meet. The three angels over the shed recall a picture by Ghirlandajo, while Dürer himself might have drawn the St. Joseph. The horses of the kings and their followers are of the orthodox Flander's race. A long, winding procession of camels and richly dressed people is seen defiling down the mountain background from the very top of the picture, which ends in a wall with towers. All this is depicted with the highest finish in a tiny print three inches square. Only one other proof of the "Epiphany" exists besides this one; it is in the British Museum.

The finest of Finiguerra's niellos is the "Coronation of the Virgin," of which the original plate is in the Bargello Museum, and is dated 1452; the only known proof of it is in the Library at Paris.

How far we may look on Finiguerra's niello proofs as the origin of copper-plate engraving is a moot question. Probably it bears the same relation to that art that Van Eyck's process does to oil painting. Thus he is rather the perfecter than the inventor. It is certain that rough prints of saints and of playing-cards were made in the fourteenth century, as we have a decree of the Republic, dated March 23rd, 1376, prohibiting the use of these stamped cards, and another deed of 1427 denouncing a printer of playing-cards who also printed pictures of saints.¹ These were, judging from the coarseness of their execution, probably rough wood-cuts; in which case Finiguerra would still claim the honour of steel engraving, for the two processes are diametrically opposed. In wood-cuts the lines of the subject remain in relief, the ground being cut in; while in metal engraving the lines of the design are incised, and printed by filling up the crevices with a black substance.

The Bargello in Florence contains a beautiful pax, representing the "Crucifixion," a crowded subject, full of figures and horses, spoken of by Cellini in his *Orifciaria* as being from the design of Antonio Pollajuolo. It was originally used in the Baptistery. There is another pax adorned with the same subject in niello, by the hand of Finiguerra's contemporary, Matteo di

(1) *Milanesi, op. cit.*, vol. v., p. 446.



THE STEPPES OF THE CENTAURS. *Facsimile of an Engraving by ANTONIO POLLAIUOLO.*

Giovanni Dei, which was commissioned by the "Arte di Calimala" in 1455, but the artistic excellence is far below those of Finiguerra.

Antonio Pollajuolo, taking up the idea suggested by his friend's niello proofs, tried his hand at engraving specially for printing. There are only three of his works known, and they all show his chiselled outline and love of anatomy. They are the "Combat of Ten Nude Men," "Hercules and Antaeus," and the "Strife of the Centaurs."



SIBYL. From "Monte Santo di Dio," A.D. 1477.
 Fac-simile of an Engraving by BOTTICELLI.

From that time most of the artists took up engraving as a branch of art. Filippo Lippi is said to have engraved an "Annunciation" and a "Crucifixion." Next, Sandro Botticelli set himself, in 1481, to illustrate Dante and to print his idealisations of the Sibyls and Prophets, but not having sufficient command over the graver he availed himself of the assistance of Baccio Baldini, a goldsmith. Baldini only supplied the hands for the mechanical part; the whole spirit of Botticelli is in the designs. The Sibyls are so full of poetic mysticism and grace that they are perfectly charming. The engraving is so fine and clear that not a line is unnecessarily placed. So much were these engravings admired that his first plates were worn out, and had to be re-engraved to produce the requisite number of copies.*

Andrea Mantegna, inspired by the engravings of the Florentine masters, took up the new art with great interest, and began to reproduce in print his grand cartoons of the "Triumph of Cæsar," but he had not time to complete the series. Several of his smaller prints remain to us, however, and display the same semi-classic style as his paintings; the technical excellence is very great. Perhaps his "Entombment of Christ" and "Descent into Limbo" are

(1) "Les Merveilles de la Gravure," par G. Duplessis.

the finest compositions, being full of a melancholy grandeur; some of the figures, especially the Virgin and St. John, are most majestic. His "St. Sebastian," on the contrary, is a model of youthful elegance.

Mantegna formed a large school of engraving, but his scholars are more remarkable for close adherence to their master's style and peculiarities than for any originality. They excelled, however, in ornamental engraving, their scrolls and arabesques being surprisingly beautiful: the antique models and casts of Squarcione's school no doubt gave them inspiration in this branch. The practice spread to Venice, through Mantegna's artistic intimacy with Giovanni Bellini, and it became a custom for Venetian artists to make engraved copies on copper of their own paintings.

In the cabinet of engravings in Paris are several early Venetian prints by Girolamo Mocetto and by Giulio Campagnola, father of Titian's pupil, Domenico.

While the art of steel engraving was thus making progress in Italy, the Germans were not behindhand. From the early date of some of their prints—those of Erhard Schön bearing the dates 1466 and 1469—we may judge that the art developed itself there independently of the Florentines.

Martin Schongauer (born after 1420) was a contemporary of Finiguerra, and gained fame by his fine engravings, not only in his native country, but also in Italy, where he was called "Il Buon Martino;" his fellow-countrymen called him Martin Schön. Indeed, it seems doubtful whether the rise of the art in Italy was not influenced as much by his works as by Finiguerra's niellos. A certain Martin van Cleef sent a great number of prints to Florence in the fifteenth century, which Vasari attributes to Martin Schongauer, but the signature M. C. is sufficient to identify them, Schongauer always signing his M. A. S. The prints described by Vasari were chiefly Scriptural subjects, one of which, the "Crucifixion," was so beautiful that Gherardo, a Florentine artist, engraved a *fac-simile*. Another, a St. Anthony carried in the air by a number of devils, so pleased Michelangelo for its *bizarre* originality that he painted it.

After Schongauer came that king of engravers, Albrecht Dürer, artist and



MADONNA AND CHILD.
Fac-simile of an Engraving by MANTGNA.

goldsmith, a man whose fame is for all time. Endowed with a vivid imagination and a stern love of truth, Dürer's works are the strangest mixture of fact and fancy ever produced. Full of mystic meanings and deep sentiment, they are, nevertheless, the most perfect realistic productions known in Art. Ignoring the axiom that "Art is Beauty," he takes as his motto, "Art is Truth;" and where the subject demands expression in ugliness he fearlessly reproduces the most repulsive faces and figures. He is, perhaps, the greatest proof of how material Art would have become without the influence of classic feeling, and how

much less ennobling is an art which reproduces nature slavishly with all her defects—mostly caused by a mode of life opposed to nature's laws—than the art which dedicates itself only to that which is beautiful and good in nature.

Apart from his want of appreciation of the beautiful, Dürer was technically one of the finest engravers that ever lived; every outline firm and correct, the effects of light and shade expressed in the fewest possible lines, and in meaning always high. His "Melancholy" and the "Knight, Death, and the Devil," reveal the mystic depth of his imagination, while in his "St. Eustace" he gives us the poetry of loneliness in mountain landscape. In landscape he has a peculiarly mediæval touch, being fond of ancient castles and austere wild mountain scenes, and a style of foliage more conventional than natural. It would be superfluous to trace the list of Dürer's followers, the long line of "Little Masters" who for generations filled the collections of German art-patrons with quaint but finely executed prints. Many of the "Little Masters" came to Italy to study, and so brought



ST. SEBASTIAN.

From an Engraving by GIOVANNI BATTISTA DEL FORTO, called the "Master of the Bird."

a slight degree of freedom into their designs.

The sixteenth century produced in Italy a still larger number of engravers. The invention of printing had created a demand for this style of illustration, the old illuminations, beautiful as they were for the written books, proving quite unadapted to the need of reproducing many copies at one time. The Aldine press, in Venice, employed several artists to engrave initial letters and illustrations for their exquisitely printed books. Among the principal engravers of this

(1) Frequently called "St. Hubert."

time were Francia (Francesco Raibolini, of Bologna), and his scholar, Marc Antonio Raimondi; also Giovanni Battista del Porto, of Modena, of whose skill we give a specimen.

Francia, as we have said elsewhere, was famous as a goldsmith before he began to paint, and his favourite pupil in this followed him. Francia's works in niello were almost as fine as those of Finiguerra, and, perhaps, more artistic, his forte being in design. A beautiful pax by him is in the Bolognese Academy. In the centre is a niello scene of the "Crucifixion;" two angels fly poised in air at the side of the Saviour; the weeping Madonna and St. John are at the foot of the Cross; St. Jerome and St. Francis kneel behind, and a wide landscape background completes this miniature picture. Above this is a Pietà, with two angels. Francia was employed by his patron, Giovanni Bentivoglio, in November, 1508, to make the dies for the Bolognese coins. They had the likeness of Pope Julius II. on one side, and the arms of Bologna on the other.

Marc Antonio Raimondi (born about 1475, died 1534), after assisting his master in niello and other goldsmith work for several years, turned his attention almost exclusively to engraving, after having seen and copied the prints of Albrecht Dürer, for which there was a *furor* amongst Italian artists. He had great facility in the management of the burin, and was famous for his beautiful designs for waist-belts, and other adornments in niello.

On leaving Francia, he went to Venice, where he found employment, probably as an illustrator of books; after which he proceeded to Rome, where he engraved some of Raphael's designs. One of these, the "Lucretia," is a perfect



LUCRETIA.

Line-engraving by MARC ANTONIO from the design by RAPHAEL.

masterpiece of engraving. Not less fine is the "Judgment of Paris," a composition crowded with fantastic detail. The "Murder of the Innocents," the "Neptune," surrounded with stories of Æneas, and the "Rape of Helen" are splendid studies of figure-drawing. So pleased was Raphael at the skill of Marc Antonio and the justice he rendered to his own designs that he wished him to engrave all his drawings, and he placed one of his pupils, called Il Baviera, under Marc Antonio for instruction in the management of the burin. The list of works which came from the joint studio is endless; they were generally signed R. S. for the designer's name, and M., M. A., or A. M. F. for the engraver's.

Raimondi formed a large school of engravers. Chief of his followers we may name Agostino Veneziano (signature A. V.) Marco da Ravenna, who engraved for Raphael, and signed R. S. or M. R. (Marco Ravignano). He was killed in the sack of Rome, 1527. Jacopo Caraglio, though he turned his attention more to engraving precious stones, is known as the engraver of several works of Raphael, Rosso, Parmigiano, Titian, and Pierino del Vaga. Niccola Rosex, commonly known as Niccoletto da Modena, engraved from about 1500 to 1512 after the works of Mantegna, Martin Schongauer, Albrecht Dürer, and others. The Brothers Giorgio and Teodoro Ghisi, of Mantua, and some Germans—Beham and Pentz—who came to Italy to perfect themselves in art, were also scholars of Raimondi.

Marc Antonio prostituted his talent in engraving some coarse designs for Giulio Romano, to which Pietro Aretino composed sonnets more obscene than the pictures. Giulio Romano escaped to Mantua, and all the weight of the Pope's displeasure fell on Marc Antonio, who was imprisoned, and the prints and books suppressed. On his exit from prison, Baccio Bandinelli employed him to engrave his "Martyrdom of St. Lawrence," in which he took on himself to correct Baccio's bad drawing, to the great chagrin of the artist. In the sack of Rome the engraver lost his all, and escaped from the plundering hands of the Spaniards with bare life.

It was not long before engravers found easier methods than the intaglio with the graver.

Ugo da Carpi¹ illustrated several of Raphael's designs in chiaroscuro by a process of his own, using two blocks of wood—one for the large masses of black colour, the other for the engraving itself—so that the shadows seemed etched over a black ground. In the hands of a good artist this is very effective. This Ugo must have been an original genius, addicted more to the curiosities of Art than its legitimate uses. He painted in oil without a brush, substituting his fingers for that instrument. One of his paintings is preserved

(1) Born at Carpi about 1455, died at Rome in 1523.

in the Sacristy of the Beneficiati in San Pietro, Rome, and bears this inscription, "*per Ugo Carpi intagliatore, fata senza penelo.*" It was Michelangelo's opinion, expressed to Vasari when they were at mass one day in the chapel of the Volto Sacro, where it was then placed, that it would have been a better picture if he had used the brush. One of Ugo's best engravings is the "Diogenes with a plucked Fowl," which has been attributed to Parmigiano, who not only adopted this chiaroscuro method of engraving with two wood-blocks, but taught it to his scholar, Antonio da Trento, or Antonio Fantuzzi,¹ who afterwards left his master to go to Paris, where he was known as Maitre Fantose, and painted at Fontainebleau under Primaticcio.

The best engraver in this style was Domenico Beccafumi,² who put the same principles of chiaroscuro on a gigantic scale in his floor of Siena Cathedral. One of his engravings is a curious impersonation of alchemy. Jupiter and the other gods are trying to solidify Mercury, who is dancing in a crucible, with Vulcan and Pluto as fire-tenders.

Parmigiano also was the first Italian who adopted the method of etching on copper with aquafortis, which Battista Vicentino,³ Battista del Moro,⁴ and some German masters brought to great perfection.

Giovanni Jacopo Caraglio,⁵ though more known as an intagliatore of gems, rose to eminence by his beautiful engravings on copper, in which he was an imitator of Marc Antonio. Some of his mythologic engravings from the designs of Il Rosso are very marvellously executed. He engraved also for Titian and Parmigiano. After him a long line of engravers haunted the studios of artists, and gave reproductions of their works to the world; among them we may name Giovanbatista Mantovano⁶ (who engraved for his master Giulio Romano; his signature is I. B. A. M.), and Eneas Vico,⁷ of Parma (who worked on the designs of Titian, Michelangelo, Bandinelli, Salviati, Giulio Clovio, &c.). He was famous for his portraits of great personages, and for a book of *fac-similes* of Roman coins and medals, and another of national costumes. Also Giorgio Ghisi, a Mantuan, spoken of above (born 1520), who is famous for his print of Michelangelo's "Last Judgment," and some works of Raphael, as well as for his beautiful metal works in relief and niello.

The great increase of demand for engravings at length caused it to become a commerce. Antonio Lanferri, or Lafery, had in the sixteenth century a kind of manufacture of prints, and kept a number of intagliatori in his pay. After

(1) Born at Trent about 1508; died after 1550.

(2) Born 1486; died 1551.

(3) Giambattista Pittoni, born at Vicenza about 1520. Prints signed B.P.V.F.

(4) Battista d'Agnolo, of Verona, scholar of Francesco Torbido il Moro. Flourished in the sixteenth century.

(5) Born at Parma or Verona about 1498; died in 1570.

(6) Giovanni Battista Briziano.

(7) Born about 1512; died in 1570.

the artists, the architects availed themselves of the invention, and Antonio Abacco, a scholar of San Gallo, brought out in Rome his great work called *Libro a' Antonio L' Abacco appartenente a l' Architettura, nel quale si figurano alcune notabili antichità di Roma*, which was profusely illustrated by prints of Roman architecture, ancient and modern, by Abacco, and his son Mario. The architect,



ST. LUCIA.

Fac-simile of an Engraving by NICCOLETTO DA MODENA.

Jacopo Barozzo, called from his birthplace Il Vignola, published a technical work on architecture, with engravings of perspective and architectural plans and illustrations. Thus, by the beginning of the sixteenth century the art of engraving had not only a recognised standing of its own, but, combining with

the kindred art of printing, exercised a great influence on the diffusion of education, bringing the enjoyment of works, hitherto confined to the few and wealthy, into the grasp of the multitude, whose means are limited, and making national property of the treasures hitherto hoarded up by patrons and savants.

Printing and engraving are, therefore, to be looked on as the most distinctive steps from mediæval to modern life, from serfdom to intellectual freedom.

It is most probable that the art of printing developed from that of engraving. As we have said in another place, the first engravings were employed for playing-cards; these, after being stamped from rough cuts, were stencilled in colour. In the British Museum are cards of A.D. 1440. Early prints of saints were made by the same means. Earl Spencer possesses a St. Christopher, dated 1423, which was found pasted on an old MS. in the Convent of Buxheim, near Augsburg.

The first printed books were the so-called block books, in which both type and engravings were cut in metal and printed by friction, as we now take impressions of brasses; the two pages were then pasted together to form one leaf. These date from 1430 to 1450; the earliest known ones are the *Apocalypsis seu Historia Sancti Johannis*; *Historia Virginis ex Cantica Cantorum*; and the *Biblia Pauperum*.¹

Before entering on the history of type it will be well to glance at the state of the bookmaking art prior to it; and we must draw the conclusion that in rendering bookmaking mechanical its artistic tendency was ruined. Before Guttenberg invented his press, the making of a book was a work of high art. The painter wrote and illustrated its pages with gold and glowing colour on the finest parchment, each initial letter was an original and beautiful design, the exquisite calligraphy was framed in graceful margins of scrolls and arabesques in rainbow hues; the binder wrought beautiful covers in carved wood or inlaid ivory, embossed with gold, and even in some cases set with gems; the goldsmith chiselled delicate devices in niello on silver for the clasps. Thus the painter, the sculptor, and the goldworker all combined to make the precious book a work of art. Of course such works were priceless and only to be obtained by wealthy princes. Borso d'Este paid forty ducats for a Josephus and a Quintus Curtius, while his large two-volume Bible cost him 1,375 sequins.

In reading Vespasiano's Lives, one forms a very good idea of the business of a bookseller before the invention of printing. Vespasiano di Bisticchi (born 1421) was an author and bookseller in Florence. As an author his works go far to redeem the character of the age, for in his "Vite degli Uomini Illustri," and his "Ricordi delle Donne state in Italia degne," he has shown all that those brilliant and corrupt times contained of the pure and good.

His services to literature were immense: he assisted to form the three most

(1) The Chinese still print by friction.

famous libraries in Italy—the Laurentian, in Florence; that of the Vatican, in Rome; and the library of Federigo, Duke of Urbino, which is now, since its purchase by Pope Alexander VII., incorporated into the Vatican Library. Vespasiano gives a detailed list of the works he obtained for the Duke of Urbino,¹ which comprised all the known classics, the Fathers, books on astrology, science, medicine, art, music, and all the Italian authors and poets. In this magnificent library, which cost 30,000 ducats, every author was found complete, not a page of his writings missing; every book was written on parchment with a pen and illuminated; Vespasiano says, there was not one written of which “ne sarebbe vergognato” (he could have been ashamed). The great Bible, illuminated throughout, was bound in gold brocade, and had rich silver clasps and clasps. All the editions of the Greek and Latin Fathers and other classics were bound in crimson velvet with silver clasps. Vespasiano prides himself on the completeness of his work. He says he sent to England for the catalogue of the Oxford Library, and also obtained those of other Italian cities, but in all he found that they only possessed fragmentary writings and in very few cases had the entire works of an author.

The bibliophile Niccolò Niccoli, having spent a long life and all his patrimony in collecting MSS. and books, left them, at his death, to Cosimo to found a public library. Cosimo built the fine pillared hall in the Convent of San Marco, and then conceived the idea of filling it, so as to form a worthy public library, of which the legacy of Niccoli should be the nucleus. Naturally he had recourse to the great bookseller, and calling Vespasiano, asked him how he advised him to furnish his bookcases.

“You could not *buy* books enough—it would be impossible to find them,” said Vespasiano.

“Then, what would you do?” asked Cosimo.

“Have them written,” replied the bookseller.

On which Cosimo gave the commission, and the bookseller forthwith employed forty-five scribes and illuminators, furnishing two hundred volumes in twenty-two months.

So pleased was Cosimo with the books that he employed Vespasiano and his scribes to supply the illuminated Psalters and Missals for the church of the new Convent of San Marco.

Vespasiano was the last of his profession, for even while he worked Guttenberg, in Mayence, had brought his press to perfection, had discarded his wooden type and used lead ones; and while Vespasiano illuminated the Duke of Montefeltro's Bible, Guttenberg and Faust, in 1450, printed their Mazarine Bible. Poor Guttenberg had the usual fate of inventors—was ousted from the press by

(1) Vespasiano, “Vita di Federigo, Duca d'Urbino,” pp. 97-99.

his partner, Faust, who took in his place his son-in-law, Schoeffer; and the two invented the casting of type in matrices instead of having to carve every letter. The city of Mayence was taken in 1462 by Archbishop Adolfe, of Nassau, and the workmen of Faust dispersed to carry the art into other countries. One of them set up an office at Rome in 1465; another at Paris in 1470; while Caxton went to England in 1474.



POLIPHILLO PAYING HOMAGE TO THE QUEEN.

Fac-simile of an illustration to the "Hypnerotomachia Poliphili." Printed by ALDO MANUZIO, at Venice, A.D. 1499.

Thus—like Gothic architecture—oil painting, engraving, and printing returned to Italy after having been perfected by Germans. Yet in each case the first germs arose in Italy.

The use of printed books increased the manufacture of paper, which had, however, been made in Italy for nearly a century. Colle, near Volterra, had paper mills in 1377, but Fabriano boasted a factory prior to that epoch.

The Italians of the fifteenth century could not take up a handicraft without making it into an art. German printing became refined the moment it touched

Q VESTA SIE VNA VTILISSIMA OPERETA ACADVNO
FIDEL CHRISTIA NO CHIAMATA FIOR
DE VIRTV

LAVS DEO.
DIO



SEMPER
PADRE



MONK GATHERING FLOWERS.

Fac-simile of an illustration to the "Fior di Virtù." Venice, A.D. 1492.

Italian ground. For this refinement we are indebted to Teobaldo, or Aldo, Manuzio (born 1450 at Sermoneta, near Velletri), whose printed works are so beautiful that the Aldine editions are prized as precious works of Art by collectors.

Aldo was a man of education; Gasparino da Verona was his Latin master, and Guarino taught him Greek. Lorenzo de' Medici's friend, Pico da Mirandola, in 1482, made Aldo tutor to his nephews, Alberto and Leonardo Pio, Lords of Carpi. Alberto Pio, under his training, became a great lover of literature, and when Aldo conceived the idea of starting a printing press Alberto Pio advanced him the necessary funds and gave him a house in Venice, near the Church of Sant' Agostino. Here Aldo found his mission, and became the benefactor of a world greedy for classics, by supplying large numbers of beautifully printed books at prices within the reach of even students. His pocket series of classic authors, of which Vergil was published in 1501, sold for about two shillings each of our money.

His house was a regular colony. He had his "readers' rooms" and studios, where a number of learned men were employed in collating MSS., settling points of spelling and interpretation; his "correcting room," in which Musurus the Cretan ruled as chief reader, besides the "printing" and "type rooms." Between 1494 and 1515 he had printed thirty-three first editions of Greek authors. So fond was he of the language that nearly all his workmen were Greeks, and the general orders of the establishment were given in Greek. He employed an ink he made himself, and obtained his paper from Fabriano. The Greek type was copied from the writing of his reader, Musurus; the Italian type, known as Aldine, was from the model of Petrarch's handwriting, and was cut by Francia, of Bologna.

Yet, philanthropist though he was, Aldo had no easy career. His workmen struck for higher wages; the printers—Giunti—of Rome, and the publishers of Lyons, pirated his copyrights; the League of Blois and frequent wars interrupted the course of business; the League of Cambray caused him to close from 1506 to 1510; selfish lovers of books, prizing their unique MSS., declined to let them be published, and would not lend them as copy; finally, his prices were too low to be remunerative, and Aldo, having spent his all, died poor; and his press passed into the hands of a company.

All Aldo's first publications were Greek. The printing of Aristotle occupied three years, from 1495 to 1498, being brought out in an edition of four volumes, one at a time; these were edited by Scipione Forteguerra. Aldo



A BOOTMAKER'S SHOP.

Facsimile of an illustration in a "Decameron," Printed by GIOVANNI and GREGORIO DE' GREGORIS, in Venice, A.D. 1492.

himself, and his reader Musurus, edited Aristophanes, Thucydides, Herodotus, and Zenophon in 1503, and Demosthenes in 1504. The Aldine Plato, Pindar, and Æschylus are dated 1513. Between the publications of these Greek classics, Aldo brought out such a varied list of Latin and Italian authors that it became within the power of any scholar of moderate wealth to amass a library as complete as that which Vespasiano had, with such pains and cost, supplied to the Duke of Urbino. This list included not only Dante and Petrararch, but the modern authors of the day, such as Bembo, Poliziano, &c. Nor were



O sacro sancta Dea figlia di Giove
 Per cui eltemplo di san sapre & ferras
 Lacui potente dextra serba & muoue
 Intero arbitro & di pace & di guerra :
 Vergine sancta che mirabil proue
 Mostri del tuo gran nume in cielo enterra :
 Che usalorosi cuori a uirtu infiammi :
 Socchorrtai hor Tritonia & uirtu dammi .

Oratione
 di Iulio a
 Pallade.

*Fac-simile of a part of an illustrated Florentine edition of Angelo Poliziano's "La Giostra di Giuliano di Medici."
 The wood-block represents Giuliano kneeling before the goddess.*

contemporary foreigners left out: Erasmus here found a publisher for his "Adagia;" he himself visited Venice to bring his Proverbs through the press, and he worked together with Aldo and his readers in revising his MS. and correcting his proofs. Aldo also published the English Linacre's "Proclus" in 1499.

Although the Roman press, started first at Subiaco by two of Faust's fugitive workmen in 1462, was prior to that of Aldo, as was the Milanese press (1476), Bernardo Cennini did not begin to print in Florence till 1471.

When the new art, however, reached that congenial soil, and Vespasiano's customers and allies had relinquished their prejudices and recognised the value of an invention which could, like the miracle of the loaves and fishes, feed the minds of thousands with the food hitherto only enough for the units, the Florentines took it up with great avidity. Before the end of the century several printers were established there, and the occupation of Vespasiano was gone.

Most of the early printing was accomplished by means of patronage, for authors are proverbially not a wealthy race. Ficino's "Plotinus" bears an inscription proving that it was published by the bounty of Lorenzo de' Medici; while Filippo Valori paid the expenses of printing an edition of Plato for the same author in A.D. 1482.

The first Homer (1488) was paid for by Giovanni Accajuoli; Demetrius



MEDAL OF SIGISMONDO MALATESTA. By VITTORE PISANO.

In the Collection of M. Benjamin Fillon.

Chalcondyles revised the text, and Alopa, who had settled in Florence from Venice, was the publisher.

From this time that culture which had been the privilege of the few became the daily food of the many. The *furore* for classicism became universal; Homer was quoted in the studios, Juvenal was sung at the wine-shop. Every class of persons had its literary academy: the courtier praised his mistress in the language of Homer; the poet clothed his thoughts with the imagery of Olympus and its mythic denizens; the painter no longer drew ideas from nature or religion, but from mythology. But it was not in the nature of the age to recognise the spiritual and purely mystic side of classic lore: humanism only saw its sensuous interpretation, and the classic movement from this point was almost entirely one of corruption and decline.

Another branch of art in metal-working was that applied to medals and coins, which, in the fifteenth century, took a form as artistic as every other appliance. Indeed, at that time Art was a kind of Midas—it turned all it touched, not to gold, but to beauty. For the inauguration of artistic medals we must look to Vittore Pisano,¹ who, although bred as a painter under Andrea del Castagno, and associated in some of his frescoes with Gentile da Fabriano, won his greatest fame as a medallist.

The classic revival touched each man according to his tastes. Pisano turned his attention to Roman medals, and revived that style of historic art which preserves in a small form the likeness of a famous man and the memory of his achievements. Thus he perpetuated the names of Leonello d'Este, Lord of Ferrara; Sigismondo Malatesta, of Rimini; Filippo Visconti, of Milan; Francesco Sforza, of Cremona; Giovan Francesco and Lodovico Gonzaga, of Mantua; and Alphonso V., of Aragon. All these are medals worthy to rank as works of Art with the finest sculptures. The most beautiful of all his medals is, however, the one struck in honour of Vittorino da Feltre, who spent his life in teaching youths; the high moral tone he inculcated, and the refined style of knowledge, produced some of the brightest men of the age, and went far to counteract the downward tendency which followed in the rule of the despots. This medal has the portrait of Vittorino da Feltre on the obverse, and on the reverse a pelican feeding her young from a wound in her breast—a symbol of self-sacrifice.

A strong poetic feeling and mystic imagination is apparent in all Pisano's medals. The intensity of meaning is only equalled by the exquisite simplicity and truthful form in the reliefs which form the reverse.

Though we may call Vittore Pisano the father of the commemorative medal, the Florentines were long before his time famous for the beauty of their coins. The gold florin—which was struck in A.D. 1252 in commemoration of victories over Pistoja, Pisa, and Siena, and which has St. John on the one side and the fleur-de-lis on the other (the city and its protector)—was known and admired all over Europe. Chaucer, in the "Pardoner's Tale," takes it as a model of beautiful money, and Villani tells a story of how the Tunisans gave the Florentines the freedom of the city, and trade privileges hitherto enjoyed only by Pisa, because they so admired their gold florins.² There was an interesting variety made in the obverse in the thirteenth century. The Florentines obtained another victory over the Pisans, and on the very spot altered the coin to commemorate it. A tree was cut down—emblematic of the fall of Pisa—and, using the stump for an anvil, they struck some new coins, adding a little relief of a tree underneath the St. John.³ This is a significant proof of the primitive practice of

(1) Very little is known of the birth and parentage of Pisano, or Pisanello, as Vasari calls him. He was born in the Veronese territory about 1380, and died 1456.

(2) Villani's "Chronicle," lib. v.

(3) Orsini says that the tree florin was a silver one, and not the gold coin. It is very rare now.

gold-working at that period. It required as little paraphernalia as the Indian goldsmith, who will sit at your door and fashion exquisite ornaments out of a gold sovereign.

After Pisano's time many artists turned their attention to medals. A fine fifteenth-century specimen is that with the bust of Savonarola, which is inscribed "HIERONYMUS SAV. FER. VIR. DOCTIS." Antonio Pollajuolo made the dies for the famous medal of the Pazzi conspiracy; but, however fine the workmanship, it is impossible to look on the design as artistically harmonious. On one side is the bust of Lorenzo de' Medici, on the other that of Giuliano. These gigantic busts are placed in the centre of the octagonal choir of the duomo, and around the choir the story of the murder is told in a number of diminutive nude figures. The effect of these nude figures, as contrasted with the robed priests within the choir and the immense busts above, is more curious than pleasing.

Giuliano da San Gallo struck the medal of Giovanni delle Bande Nere, which shows great energy and decision in the cutting. Another of his was that with the effigy of Alessandro de' Medici, with the curious reverse of a rhinoceros and the motto, "*Non belvo sur vincet.*"

Domenico Pozzi was another medallist; to him is due the medallion struck for Pope Sixtus V., in 1590, on which is the portrait of the Pope's sister, Camilla Peretti. A little later Leone Leoni,¹ of Arezzo, made a reputation by the fine medals struck in honour of Charles V., with the reverse of Jupiter launching thunderbolts at the Titans, and by a no less famous bronze statue of the same monarch, which was cast as a nude figure and clothed in movable armour. The emperor's right foot rests on a chained figure holding a torch, representing Anger or Fury. On the pedestal is the inscription, "CÆSARIS VIRTUTE FUROR DOMITUS." For these and other fine works in bronze, Charles V. gave Leone a house in Milan and a pension of one hundred and fifty ducats a year, besides creating him Cavaliere. Leone's son, Pompeo,



REVERSE OF THE MEDAL OF LODOVICO III., GONZAGA.
By VITTORIO PISANO.

(1) Died in 1585.

followed in his father's footsteps, and is known by his medal of the young Carlo, son of Philip II. of Spain, the unfortunate prince who died in boyhood, having incurred the hatred of his father.

Nor did Michelangelo himself think this branch of art beneath him, for he struck a medal in honour of Bindo Altoviti, who, with his family, had rendered great assistance to Florence at the time of the siege. This Bindo Altoviti was a patron and friend of almost all the artists of his time. He had a kind of bank in Rome, on the piazza near Ponte Sant' Angelo. Benvenuto Cellini cast a bronze bust of him, life-size; Raphael, Santi di Tito, and Salviati all painted his portrait; and now Michelangelo strikes his medal. The obverse has a fine profile of him to the right—a noble classic face, slightly past middle age, in which can be traced the more matured lineaments which Raphael has depicted



Obverse.



Reverse.

MEDAL OF ISOTTA DA RIMINI. By MATTEO DA PASTI. A.D. 1446. From the Pitt Collection.

in the youthful portrait with long, fair hair and blue eyes. The reverse has a standing figure of Prudence sustaining the falling column of the liberty of Florence. There is a good deal of Michelangelo's love of well-developed limbs in the figure of Prudence, but the draperies are free and graceful. Guido Reni, many years after, seeing the medal in the house of Cardinal Giulio Sacchetti, with whom Monsignor Jacopo Altoviti was staying, was so charmed with it that he copied the head, life-size, in crayon, and afterwards made a painting of it, which he presented to one of the Altoviti family, Patriarch of Antioch. The portrait is still in the Palazzo Altoviti; but Bottari says the medal is lost. An Italian antiquary, Lorenzo Pignora, writes, in 1744, however, that he saw in Brescia "un testone di bronzo di Michelangelo," which he believes to be the Altoviti medal. Signor Moreni, who published a book on this medal in 1824, evidently believes that a copy in his possession is the original.¹

(1) From "La Medaglia di Bindo Altoviti," by Moreni.

The portraits of Pastorino, of Siena, who invented a very hard kind of stucco which would carry colour, were a curiosity in the art of medallion-making. He took the portraits of nearly all the celebrities of his time in medallion form, coloured from nature so naturally that Vasari says they "seemed alive."

His talent was not wholly confined to this low art, however, for he was also famous for his medal dies cut in steel. There was a general fashion in the sixteenth century for medallion-portraits modelled in wax. The two most noted artists were Giovanbattista, of Siena, and Rosso de' Giugni, of Florence.

Donatello's scholar, Bertoldo, afterwards director of Lorenzo's art school in the Medici garden, acquired great fame by his medal of Mehemet II. The reverse has a triumphal car of Victory dragging three nude female figures, enchained as captives. There is splendid modelling and great classic beauty in these graceful figures.

A very artistic medal, dated 1505, has the portrait of the youthful Lucretia Borgia, then wife of Alfonso d'Este, at Ferrara; the reverse is a figure of Cupid bound blindfold to an apple-tree, his broken quiver and unstrung bow hanging useless on the branches. This is now in the Berlin Museum, and is engraved in T. Gregorovius's "Lucrezia Borgia." It is strange that some years later Titian took the same subject in a painting for Duke Alfonso, "The Garden of Venus."

This medal may have been the early work of Gio. Bernardi di Castel Bolognese, whose first remarkable works in intaglio and die-cutting were done in Alfonso's service. He afterwards cut some fine medals for Pope Clement VII., one of which has a beautiful reverse of Joseph making himself known to his brethren.¹ Charles V. paid him "cento doppie" (gold doubloons) for a medallion, and would have taken him to Spain, but the artist would not leave Rome.

Perhaps the most famous medal of the sixteenth century was that of Paul III., by Alessandro Cesati,² called Il Greco. The reverse is Alexander the Great doing homage at the feet of the High Priest of Jerusalem. Michelangelo gave vent to one of his prophetic utterances on seeing this medal; he said, "The hour had arrived for the death of Art, as it was impossible to produce anything better than this."

Another medallion by Il Greco was that of Julius III. for 1550, the reverse of which is the release of the prisoners in the year of jubilee. He made a splendid portrait of Cardinal Farnese, the head being of gold on a silver ground.

(1) Bonanni, "Numis. Rom. Pont.," p. 185, No. 5.

(2) Flourished about 1550.

THE MEN OF THE THIRD ERA.

Presiding Patrons, LORENZO DE' MEDICI AND POPE LEO X.

AUTHORS.

Macchiavelli	1469—1527
Ariosto	1474—1533
Jacopo Nardi	1476—? 1555
Baldassare Castiglione	1478—1529

ARCHITECTS.

Fra Giocondo	1430—? 1529
Bramante	? 1444—1514
Giuliano da San Gallo	? 1443—1517
Antonio da San Gallo	? 1450—1534
Simone Cronaca	1453—1508
Andrea dal Monte San Sovino	1460—1529
Baccio d'Agnolo	1460—1543
Antonio Filarete	died about 1470

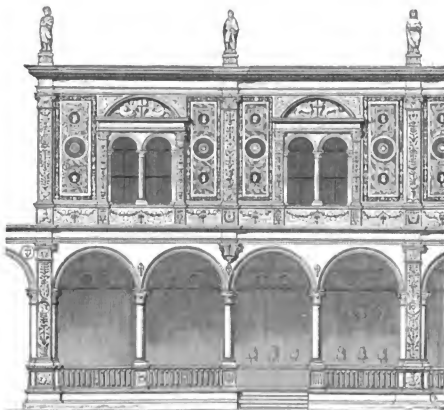
SCULPTORS.

Andrea da Fiesole	1465—1526
Torrigiano	1470—1522
Benedetto da Rovizzano	1474—1552
Michelangelo Buonarroti	1475—1564

Jacopo da San Sovino	1479—1570
Baccio Bandinelli	1493—1559

PAINTERS.

Pietro Perugino	? 1446—1524
Francia	1450—1517
Carpaccio	? 1450—? 1522
Leonardo da Vinci	1452—1519
Pinturicchio	1454—1513
Lorenzo di Credi	1459—1537
Piero di Cosimo	1462—? 1521
Luini	? 1470—? 1530
Albertinelli	1474—1515
Fra Bartolommeo	1475—1517
Giorgione	? 1476—1511
Tiziano	1477—1576
Baldassare Peruzzi	1481—1537
Bazzi (Sodoma)	1477—1549
Raffaello Sanzio	1483—1520
Andrea del Sarto	1487—1531
Puntormo	1494—1556



LOGGIA OF THE PALAZZO DEL CONSIGLIO, VERONA. Erected by FRA GIOCONDO, before A.D. 1300.

THIRD ERA. THE CULMINATION.

CHAPTER I.

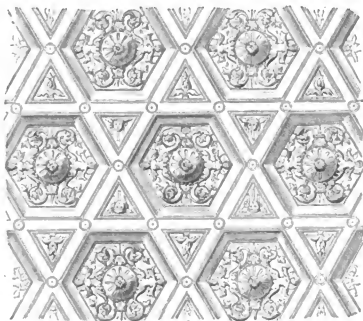
LITERARY AND SOCIAL ATMOSPHERE.



STUDY of the chronologic lists given in this book will show a curious fact, that the beginning of each century marks a crisis in Art, and that the intermediate years lead up to that crisis. The year 1300 marks the very centre-point of the careers of Giotto, Duccio, and Simone di Martino in painting, and of Andrea Pisano in sculpture. In 1400 Fra Angelico, the greatest purist, and Masolino, the leader of the naturalists, had just

begun to win fame as painters. Ghiberti was beginning to be known as a sculptor. During the whole century their scholars were aiding in the great movement; and the year 1500 saw the climax of Art. At that time all the groups of men of genius, which mark the Culmination, were gathered together in Florence.

Michelangelo led the sculptors. Perugino was beginning to recognise the genius of his pupil Raphael; Fra Bartolommeo was in his convent, resting midway between his past career in the world and the still greater one soon to commence from his monastery; Leonardo da Vinci was founding his



Ceiling by SEBASTIANO SERLIO. A.D. 1475-1532.

school at Milan, and giving forth treasures of Art to the world; Giorgione and Titian were flooding the palaces of Venice with their gorgeous colouring; Bramante and the two San Galli were building magnificent palaces all over Florence and Rome, and Renaissance architecture took root and flourished. The terms "tre cento," "quattro cento," &c., are not to be taken as applying indiscriminately to the whole of those centuries, but rather to the epoch in Art which culminated at the completion of each. Thus the Pisani, Arnolfo di Cambio, Cimabue, Giotto, and the Memmi are "tre-cento" artists, though some of them did not die till nearly the middle of the fourteenth century. The sculpture of Ghiberti and Donatello is "quattro

cento," as much as that of the Rossellini and Majani is "cinque cento," though one group worked after 1400 and the other before 1500. A like distinction may be made with the painters, Fra Angelico, Gentile da Fabriano, and Masolino ranking as "quattro centisti," and the Lippi and Botticelli as "cinque centisti." Our third era will then take up the artists whose principal works were done about the year 1500, *i.e.* the period of the Culmination. Art had by this time reached a professional standing on quite a different level to that of the two previous centuries.



NAVE OF SAN GIOVANNI IN LATRANO, ROME. *Rebuilt A.D. 1360, and subsequently much altered.*
(The ceiling is from a design attributed to Michelangelo.)

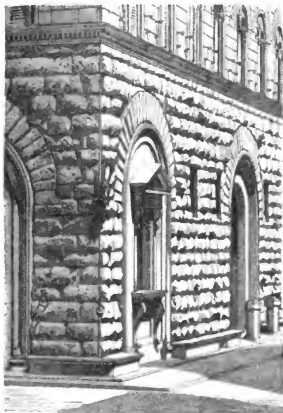
It had then been semi-religious, many of its votaries monks, and its patrons patriotic church-builders. Its chief aims had been the beautifying of the house of God, the edification of the people before the age of books, by giving them holy thoughts and lessons in each glance of their eyes on the walls around them, and the placing on every altar an impersonification of the Christ or Madonna, to whom the altars were sacred. Now, however, the aims and practice were alike changed. The great churches

had been built and decorated, and even if they had not been it is doubtful if the humanistic-rationalistic tone of the fifteenth century would ever have inspired them. Riches and learning increased in the city, burghers began to lay up treasure in their houses, and then to beautify their homes. Their classic studies showed them how large a part Art took in the public and private life of the ancients, and in the newly awakened love of beauty which the revival of the classic spirit caused, art of all kind, the creator of beauty, became one

of the great objects of life. From this arose a kind of emulation, each nobleman trying to outshine others in the beauty of his artistic surroundings.

Cosimo de' Medici commissioned Michelozzi to erect for him the magnificent Riccardi Palace; Filippo Strozzi employed Benedetto da Majano to build him a palace which should eclipse every other citizen's house; then Lucca Pitti bade Brunellesco surpass it in size and grandeur, and that mountain of massive stones, the Pitti Palace, arose. Next the rich wool dyer, Rucellai, built his beautiful house and loggia from Leon Battista Alberti's plans. Palace-building thus became the aim of the Renaissance architect, grandeur and magnificence his motive.

The lords of those abodes, of course, became rival patrons; and to please them artists gave their minds to classic wall-painting and



PALAZZO RICCARDI, FLORENCE.
Built by MICHELOZZO MICHELOZZI. A.D. 1430.
(Part of the Façade.)

portraiture; sculptors to house decoration, embossed ceilings, carved cabinets and chairs, &c.; metal-workers to wondrous vases and plates, to richly worked lamps and torch-holders. Art was no longer the earnest servant of religion, the gentle teacher of the unlearned multitude; it was the hireling of the private patron, the slave of emulation and arrogance. Had its aims been kept pure, it might still have been the teacher with a wider scope; for its classic bias drew it towards beauty and

perfection of form, the intellectual atmosphere insured refinement of meaning and composition, and the universal polish of the age gave good taste both in patron and artist. Now the refinement, polish, and classicism which marked this age are decidedly traceable to the influence of the two Medici, Cosimo and Lorenzo, who made Florence what it was in the fifteenth century, and in raising her to her highest brilliance lit such a flame that the light soon after died out entirely exhausted.

Cosimo, by his research and library-founding, gave food to the eager Florentine mind. Lorenzo, aided by his brilliant learned court, which shed a lustre of high culture on all the age, brought it to fruition. All kinds of intellectual activity were encouraged; he who could bring new ideas or problems, or even put old ones into new dress, was honoured; individuality, instead of being suppressed—as in the early days of Byzantine Christendom, when one standard, one code, bound both artist and author—was worshipped.

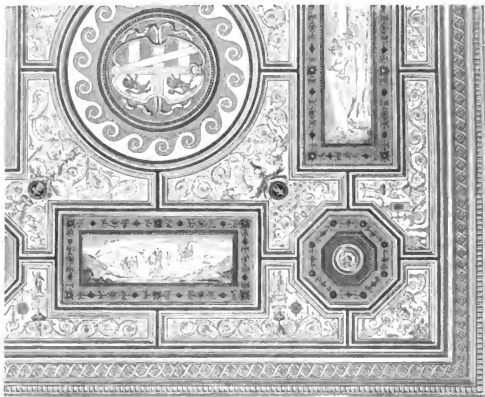
The immense mental culture and stimulant induced people to cultivate not one talent but all, and the age produced not only the finest artists but the greatest and most complex geniuses. Lorenzo himself was musician,¹ poet, scholar, and statesman; his friend Pico, Lord of Mirandola, the most fascinating of men, was tall and finely moulded, with a divinely beautiful face, which flashed with intellectual life as he eloquently propounded his deep thoughts and mystic fancies.

And what a circle these two gathered round them! There was Politian, so learned that none could surpass or puzzle him; he was the Horace of the company; so plain of feature that jokes were made on his large nose and squinting eyes, yet gifted with so melodious a voice and so rich a style of eloquence that poetry seemed to be his natural language, and every listener stood entranced. Next came Leon Battista Alberti, the brilliant courtier and artist, who could tame a horse as easily as he played his lute, could pierce his adversary's armour in the lists as calmly as he designed a fine building in his studio. Then the two Pulci, full of poetry and homage to Lorenzo, the wit-mongers of the coterie; the learned Marsilio Ficino, the interpreter of Plato; and lastly, there was Michelangelo, with his young head full of mighty artistic inspirations.

Where there was such a superabundance of wit and learning the ordinary usages of society were not sufficient outlets for it, and so the academies came into being. The Lorenzo circle organised the Platonic, though it is true its germs were laid in the meetings in the Rucellai gardens in Cosimo's time. The members met at stated times to discuss the writings and ideas of the Greek

(1) One room in his house had in it five organs of different kinds, four *clavicembali*, three *gravicorde*, four viols, and two lutes. "Inventario della Casa de' Medici" (Archives, Florence). He was also president of a school of harmony composed of fifteen members, of whom his favourite organist, Squarcialupi, was one.

sage, and to argue with another party, who favoured Aristotle, on the rival merits of the two philosophic systems. On the anniversary of Plato's birthday a reading party took place. Each member assumed the part of a certain character in the dialogues, which were read in the different voices, as we read Shakespeare at the present day, with discussions and deep dissertations. Other people followed the lead of Lorenzo, and many literary societies were formed, the artists, who possessed a good share of the prevailing intellect, following suit.



CEILING IN THE PALAZZO MASSIMI, ROME.

Thus Baccio d'Agnolo, the architect, held a debating club in his rooms in the winter season, at which the young Raphael, Sansovino, Filippino Lippi, Majano, Cronaca, the two San Galli, Granacci, and sometimes Michelangelo were present. There were also the societies of the Pajuolo (or cauldron) and the Trowel, in which Andrea del Sarto not only exhibited his talent for artistic cookery, but his poetic and classic genius as well in the poem of the "*Bactrachomyomachia*," or "*Battle of the Mice and Frogs*."¹ It was a time of intense

(1) It is doubtful whether this mock heroic parody is the composition of Andrea del Sarto or of Ottaviano de' Medici; they passed it off as an antique MS. at the time, and in the Laurentian Library is a copy of it bound with Homer.

excitement and mental friction; the minds of authors gave out ideas, and those of artists inspirations, as freely as an anvil gives out sparks. Nothing but intellectuality and genius were worshipped. Birth was scarcely considered. The man of mind or talent was his own passport; he was welcomed at the table of princes, and received more homage than they. Poets were crowned with public honours in the churches; artists formed an aristocracy all their own.

The life and soul of this brilliant age was Lorenzo il Magnifico, and though he died in 1494, he may yet be truly placed as presiding genius of the culmination of the Arts which he fostered. He was moreover the founder of one of the best Schools of Art, the institution known as the Medici garden. A large number of antique statues and drawings by the earlier Florentine masters had fallen into his hands, for he was a great connoisseur and collector. Desirous of rendering these of public utility, he disposed of them under the wide Loggie surrounding his garden in the Via Larga, and by judiciously choosing as custodian and master the aged Bertoldo, Donatello's scholar and legatee, he secured also the use of Donatello's studies and designs.

He then threw open the garden as a place of study to Florentine youths, and there all the promising spirits of the age met together. Michelangelo there made his first cast, and Albertinelli drew the studies from Greek statues which caused the first breach between himself and Fra Bartolommeo. There the burly Torrigiano made the progress in sculpture which enabled him to win fame in England and Spain in after-years.

But though there was every inducement to high culture of all kinds, there was not the same pure devotion to Art as a religious teacher that had marked the past two centuries. For several reasons the Church had lost her hold on the people. Firstly, the prevailing independence of thought rejected the narrow teaching of the priests; secondly, with the love of classicality the Florentines had in a measure imbibed also paganism, or at least its inward spirit, the end and object of their existence being enjoyment, beauty, and



PORTRAIT OF SAVONAROLA.

*Fac-simile of an Illustration in "Prediche sopra li Salmi,"
Venice, A.D. 1539.*

intellectuality; and thirdly, the corruption in the Church itself, as in the lives of the popes, priests, and monks, was so great that reasoning men refused any longer to accept them as guides of conscience.

Thus immorality became general, yet there were many who kept to a high standard in the midst of general abasement; and it is a singular proof of how much Religion lay dormant in Italian minds, that though the Renaissance produced the greatest corruption, yet it also boasted of the most earnest reformers and most thorough spiritual revivals. Savonarola and his earnest artist-followers make a just balance to Lorenzo and his brilliant but immoral school of authors, and compel us to recognise that, though the social body was corrupt, the soul yet retained an immortal spark.

Lorenzo's was not, however, the only centre of intellect at that wondrous age. The court of Urbino—at which Bembo and Baldassare Castiglione talked humanism, and young Raphael learned his air of artistic grace, and to which Elisabetta Gonzaga and her ladies added a noble refinement—gave a similar impetus to Umbrian Art; while in Rome, Pius III. and Julius II., by their encouragement of all kinds of talent and genius, so well prepared the way for Leo X., that on the death of Lorenzo, at Florence, artists were sure of finding a home and a patron in Rome.

Glancing over the literature of Lorenzo's age, we recognise at once the tone of thought which sways the artists: the poets had two fountains of ideas, classic myths, and mediæval legends. Pulci in his "Morgante," Ariosto in his "Orlando Innamorata," Bojardo in his "Orlando Furioso," were all revivalists of the stories of chivalry; while Lorenzo himself in his sonnets and concerts, Politian in his lyric poetry, and most other authors of the day, drew very largely from the Latin poets. Their influence is strongly to be traced in Botticelli and some other artists of the day. The general custom of placing the sibyls among the prophets is a significant proof of the effort in men's minds to assimilate pagan teaching with Christianity.





SINGING GALLERY. *In the Sistine Chapel, Rome.*

CHAPTER II.

ARCHITECTURE AND SCULPTURE.



THE revival of Art, consequent on the rediscovery of ancient Rome and the general excavation and study of its ruins, was greatly influenced by architecture, which entered into everything; all the sculptors and artists studied Vitruvius and the Roman temples, and intruded into the province of the builders.

Raphael himself designed the Pandolfini Palace in Florence in 1520; Michelangelo was architect as much as sculptor; while Sansovino, Antonio da San Gallo, and Baccio d'Agnolo not only carved decorations, but built the palaces they adorned.

If there were a festa, public procession, or triumphal entry, the painters

became architects for the occasion, and improvised grand Renaissance façades to the unfinished churches, and made multitudes of triumphal arches, as Andrea del Sarto, Granacci, and others, did on the entry of Leo X. into Florence.

So, though the two arts, architecture and sculpture, at first inseparable, were parted in the fourteenth and fifteenth centuries, each having its own especial mission, we now find them again united. The architects are, with one or two exceptions, all sculptors. The chief exception is Bramante of Urbino (born 1444?, died 1514), the perfector of the Renaissance style of building, of which Brunellesco and Leon Battista Alberti were the founders.

The style is quite in accordance with the spirit of the times—a revival of classicism—but it was unfortunately late Roman, and therefore not the pure classic. No more round or pointed arches, with their shafts and archivolts covered with eloquent sculpture! No more groined roofs, whose lines interlace in an airy network of geometric curves! No more cusped windows filled with a web of delicate tracery! In place of the curve of beauty we have the straight line; instead of the arch, the pediment; in lieu of the porch, the portico; instead of the groined roof, the crossbeam and frescoed plaster. The flying buttress has given place to the square outer pier, the monolith shaft to the pilaster; the tender grace of the Gothic is dead, but a solid magnificence, well defined and decorous, remains. In Rome the palaces preserve almost intact the Roman forms, but in Florence a certain traditional Etruscanism survives, and there is a Doric grandeur in the basements and doorways of huge stones which gives an antique beauty to their massiveness. The Roman Vitruvius was the author from whom all the Renaissance architects took their inspiration, and Bramante was no less a student of the classic author than Alberti had been. He was led to the study, perhaps, by his early friendship with the Milanese architect Cesare Cesariano, who published a commentary on Vitruvius, and—by-the-bye—was not well treated by his publisher. It is certain that on his return from Milan before 1500, Bramante, though brought up as a painter, decided to devote his life to architecture.

While engaged in painting the Pope's arms in San Giovanni in Laterano, in Rome, he employed his spare time in that city by taking the measurements and making plans of all the ancient buildings, even of Tivoli and Hadrian's Villa. Some of his first works were the fountain of Trastevere, and that of the Piazza San Pietro, now demolished. Then the Cardinal Adriano da Corneto employed him to build his palace in Borgo Nuovo, after which, his reputation being established, Bramante became the Papal architect. For Pope Julius II. he, in 1503, designed—in two orders, Doric and Ionic—the Loggie which connect the Belvedere with the Vatican, and built the chamber the niches of which contain the Apollo and the Venus. Bramante instructed Raphael in the principles of architecture, and moreover built him a house in the Borgo made of red brick with stucco

decorations. Another of his works was the architectural design for the marble covering of the holy house at Loretto, which Sansovino adorned with sculpture.

Then a grand work was put into Bramante's hands. Pope Julius desired to eclipse the Florentine Duomo and every other known building, and, pulling down the ancient Church of San Pietro, bade Bramante rebuild it, sparing neither art nor expense. His plans were made on a gigantic scale. The first stone was laid in 1506, but unfortunately Bramante died in a few years, and the "largest church in the world" was completed under a number of different hands, the plan being so often altered that it would be impossible to recognise the original design were it not preserved in D'Agincourt's work. It appears to have been a Greek cross with a huge central dome, supported on four piers, and to have had a six-pillared portico in front. Raphael and his colleague Giuliano da San Gallo changed it to a Latin cross; but both architects dying before 1521, Leo X. placed the work in the hands of Baldassare Peruzzi, who again changed it to a Greek cross, but it was only a design, for before he had begun to work Leo X. died, and the progress was stopped. Antonio da San Gallo next took it up, but he died before he could execute his plan, which included a heavy portico flanked by two bell-towers. Giulio Romano had a like fate, and at length Michelangelo, seventy-two years of age, but "terrible" and strong as ever, entered office with permission to alter as he chose. This great genius disdained the heavy support of Bramante's four piers, and destroyed them, boasting that he would "raise the Pantheon in the air." The succeeding architects had the good sense to follow Michelangelo's plans, till Paul V. employed Maderna in 1608, who returned to Raphael's design and elongated the nave to form a Latin cross. He furthermore, instead of the decorous portico, erected an elaborate mask to the building which dwarfs its proportions and half hides the dome.

Still, with all its vicissitudes, St. Peter's is the finest Renaissance building in the world, the style being uniform and harmonious, although, from some flaw in its proportions, the idea of its immense size is not at once impressed on the beholder's mind. It remains a matter of taste whether the massive clusters of pilasters are either as beautiful or as graceful as the Gothic shaft and capital; but few people who see St. Peter's now can do so without regret that Bernini, after having placed one hundred and ninety-two attitudinising statues above his really beautiful portico on the exterior, should have been allowed to spoil the fine interior with a crowd of seraphim and cherubim in affected art placed on every available space.

Bramante was afterwards employed on the Duomo of Pavia, the sacristy of which still contains a fine model in wood, by him, of the proposed plan of his restorations. It was originally a grand Lombard church, and the façade is as

(1) Carlo Maderna, born at Bissonne, in Lombardy, in 1556; died in 1629.

yet in its antique state. The church, as Bramante designed it, is harmonious in proportions, but extremely dry and unbeautiful in detail. There are stiff pilasters and mock architraves, circular windows without grace or tracery, and a number of pinnacles, like chimneys, finishing the countless pilasters which support the outer walls. It is doubtful if the design will ever be carried out now, for Bramante's dome has already sunk several inches on one side, and the church is pronounced unsafe.



CHIMNEY-PIECE IN THE PALACE OF URBINO. *By* AMBROSIO BAROCCIO.

Very important citizens of Florence in the year 1500 were the two brothers Giuliano and Antonio da San Gallo,¹ both of whom were brought up as wood carvers and architects, learning the first-named art from Francioni, and studying the latter under their father. Giuliano's first architectural work was to strengthen the fortifications of Castellina, a fortress in which Lorenzo de' Medici was sustaining a siege by the Duke of Calabria in 1478.

This secured him the friendship and patronage of Lorenzo, who employed

(1) Sons of the architect Francesco di Bartolo di Stefano Giamberti. Giuliano was born at Florence in 1443(?), died in 1517; Antonio born at Florence about 1450, died in 1534.

him to design and build a villa for him at Poggio à Cajano. The plan was original, and a certain ceiling, *a botte* (waggon-headed or barrel-vaulting), was very much admired. From here Giuliano was sent by Lorenzo to Naples to build a castle for the Duke of Calabria, and on his departure for Florence he showed his good taste by refusing a silver cup full of ducats which the Duke presented to him, with some horses and costly robes, but begged from him instead some little relic of antiquity. The Duke gave him a marble bust of the Emperor Hadrian and a sleeping Cupid, both of which Giuliano presented to Lorenzo, who so delighted in the Cupid that he carried it with him wherever he travelled.

The love of classic reading was diffused among all classes, and Antonio da San Gallo's antiquarian taste is emphasized by the anecdote of his first sight of the Laocoon. Julius II. had sent him with Michelangelo to inspect the excavations at the Baths of Titus, where the Laocoon had just been disinterred, and was lying half exposed in a heap of rubbish. Antonio exclaimed, as soon as he saw it, "Ah! this is the Laocoon of which Pliny speaks."

On Giuliano's return to Florence from Naples he began the Convent of San Gallo, which gave him his name. He used to complain that he was better known by his sobriquet than by his family name, Giamberti, but Lorenzo il Magnifico consoled him with the aphorism that "it is better to found a name by one's own talents than to inherit one." The convent has, however, proved more perishable than the name it gave, for at the siege of Florence in 1530 it was razed to the ground. Giuliano's style will be better recognised in the palaces he built, of which we may instance the Palazzo Gondi (behind the Palazzo Vecchio), the court and façade of which are in the finest Tuscan style.

The palace, now called that of the Panciatichi, in the Via Pinti, Florence, was also built by Giuliano for his own and his brother's habitation. On Lorenzo's death the brothers San Gallo, disconsolate at the loss of their patron, found work in other cities; they finished the cupola of the church at Loretto, and restored the roof of Santa Maria Maggiore, in Rome, which they ornamented in the embossed style which they had adopted in the ceilings of the Florentine palaces. It is said that this ceiling was gilded with the first gold which came from America.¹ They erected the palace of Giuliano della Rovere, afterwards Julius II., then Cardinal of San Pietro in Vincolo, under whose auspices Giuliano da San Gallo was employed constantly, till at length, being piqued at Bramante's appointment as architect of San Pietro, he left Rome for Florence, where, however, he did not long remain, being recalled to Rome by the Pope. After Giuliano's death Antonio took his place in the public favour, though he still continued his own especial work of wood carving, being famous for his crucifixes. Both brothers made very beautiful-carved ceilings, doors, and fireplaces.

(1) *Milanesi, op. cit.*, vol. iv., p. 278, note 2.

In style their architecture might more truly be called Tuscan than Renaissance, for they adopted the massive Doric masonry round a deep-set door, rather than the Roman portico and pediment. The fifteenth-century domestic architecture, both of Florence and Rome, was as much due to tradition as to the revival of the works of Vitruvius. In both cities, the palaces reproduced the atrium and impluvium in their internal cloistered courtyard with its fountain; but the Roman palaces keep faithful to the traditional portico, with its columns and architrave, while the Florentines maintain the Etruscan rusticated masonry. The Roman windows are generally marked with pilasters and pediment, while the Florentine retain their arch-headings, made of massive stones, with double-light windows divided in Lombard style with a shaft. The massive cornice is almost an invariable finish to a Florentine palace. In the Palazzo Bartolini, on the Piazza Santa Trinità, Baccio d'Agnolo carried the cornice to extreme proportions; he copied it by scale from a Roman ruin, but it overpowered so small a building. This was the first Florentine palace into which the Roman pediment and frieze were introduced, and at the time the design met with great disapproval, although it was much adopted later. Cronaca, in his Palazzo Strozzi, 1489, was much more fortunate in appropriating a Roman antique model, for he has so adapted his rich cornice to the massive proportions of the building and the solid style of masonry that the whole building speaks of strength.

Simone Cronaca¹ (so called from his love of talking, especially about the beauty of the antiquities of Rome) was the son of Tommaso d'Antonio Pollajuolo, but was not related, as Vasari says, to the artist-family of that name. He drew his ideas of architecture from the Roman ruins, which seem to have been the school of all the builders of the day, and after finishing the Palazzo Strozzi, which Benedetto da Majano had scarcely begun, he rose to great eminence in Florence.

The Sacristy of Santo Spirito, an octagonal building of harmonious proportions, and the Convent of the Servi, were erected by him. Cronaca was one of the friends and adherents of Savonarola, and during the time the famous monk governed the city the commission was given by him to Cronaca to build the large council-room of the Palazzo Vecchio, known as the Sala dei Cinque Cento. One of those councils was held which often in those days gathered all the famous men together; Leonardo da Vinci, Michelangelo, Giuliano da San Gallo, and Baccio d'Agnolo all met with Savonarola to consult on the choice of an architect, and the result was that on the 15th July, 1495, Cronaca was named *capo maestro*. The flat roof was the especial difficulty, as the space was very large, and in this Cronaca availed himself of the counsel of Antonio da San Gallo, who had previously made a model. The roof remains a masterpiece of cross-beaming, being divided into spaces of about four braccia square; it has become a school

(1) Born at Florence in 1453, died in 1508.

of sixteenth-century art, for every space was afterwards filled with oil paintings by various artists, while Vasari covered the walls with frescoes. Cronaca was a mechanical genius, and his talent for moving weights and building up scaffolding was often brought into requisition. It was he who superintended the removal of Michelangelo's "David" from the studio to the Piazza in 1504, and he who devised the framework for the great pageantry of the processions on the day of St. John, the annual Florentine festa. An illustration of an example of his work, the Palazzo Guadagni, will be found on page 87.

Amongst the architects who worked in Rome, perhaps none was more famous for elegance of design than Baldassare Peruzzi,¹ of Siena. His earlier life was devoted to painting, in which he achieved quite a special style, but the great Sienese patron, Agostino Chigi, the banker, having invited him to Rome, he could not live there long without being infected by the revival of architecture just then in full force. Like Raphael, Sansovino and Bramante, he gave himself up to the study of architectural perspective and the buildings of antiquity with such good results that he soon became more known as an architect than a painter. To his knowledge of construction, he added such grace of decorative design that nothing can be found more graceful than a Loggia built and frescoed by Peruzzi. The Loggia, that truly Italian adjunct to a building, with pillared front and arched roof, seems to have been the object of Peruzzi's peculiar talent. In the Farnesina Palace, which he built for Agostino Chigi, the whole design is elegant; the exterior decorations are very grand historic



THE HIGH ALTAR in the Church of Fontegiusa, Siena.
By LORENZO DI MARIANO. A.D. 1517.

(1) Son of Giovanni di Salvestro di Salvatore Peruzzi, a weaver from Volterra, who had settled in Siena, where Baldassare was born in 1481; he died in Rome in 1537.

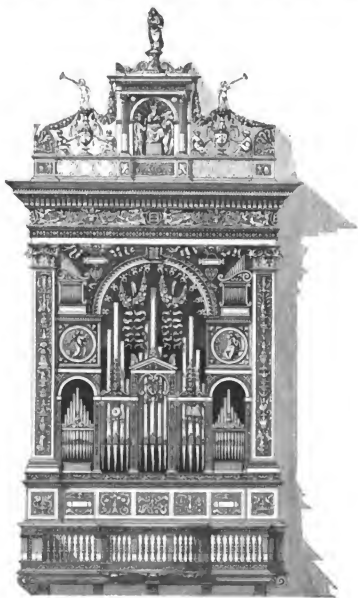
frescoes in monochrome, the hall is a marvel of perspective painting. Put it is on the Loggia, opening to the garden, that he has lavished his wealth of fancy. Here are all the beautiful old myths put into light airy colour, and framed in wonderful scrolls, which seem to be sculptured in stone. The Loggia leading to the aviary of Pope Julius II., in the Vatican, was also decorated by a charming series of allegoric paintings of the months of the year.



THE LOGGIA OF THE VILLA FARNESINA, ROME. *Built by PERUZZI in A.D. 1506. Showing the Wall Decoration—the Story of Cupid and Psyche, from designs (1518-20) by RAPHAEL, and Garlands by GIOVANNI DA UDINE.*

Some miles from Siena is an ancient fortress called Belcaro; it stands high up on a rock. Its threefold belt of walls seems like the many-tinted walls of Ecbatana described by Herodotus; the first is clothed with green ilexes, cut and trimmed, the next is of yellow stone, the third of ruddy brick. These bricks are indented with the marks of the cannon balls shot by the Sienese from their ambush in the woods; for, in 1550, Cosimo I., of Florence, made this fortress the head-quarters of his army at the siege of Siena. After this siege a rich banker,

Crescenzo Turamini, engaged Baldassare Peruzzi to restore the villa and render it worthy of its name, *Bello e caro*. Peruzzi renovated the house, built a chapel, covered with frescoes, and in the hall he emulated Raphael in his



THE ORGAN GALLERY in Santa Maria della Scala, Siena.

fresco of the "Judgment of Paris," with a very Raphaellesque scroll round it. But the Loggia is a perfect Olympus; all the deities are congregated among the Pompeian ornamentation of ceiling and arches. These frescoes have been whitewashed over, and restored, which gives them a newness quite out of cha-

racter with their style; the white-and-gold of the stucco ornaments is also incongruous, but the original designs are full of graceful fancy and lightness.

Peruzzi was not content with bringing late Roman architecture into every design, as Bramante and his contemporaries did; he drew from more varied sources, designing a Doric portal for Messer Francesco da Norcia; a Gothic front for the Church of San Petronio, at Bologna; and for the Casa de' Massimi, which was built on the site of the ancient Theatre of Marcellus, he excavated enough of the ruins to form a plan of the building, and made his design similar to the ancient one—an oval edifice with a Doric vestibule on the façade, an interior quadrangle of beautiful proportions, and a fine flight of steps up to the chief entrance. After Raphael's death, Peruzzi was elected architect of San Pietro, on August 1st, 1520, with a stipend of one hundred and fifty ducats. His designs for the façade, &c., are as fine as any that were proposed. But no better fate awaited them than those of previous architects, for in 1527 the terrible scenes of the sack of Rome cast their horrors over the city; and Baldassare, being a noble-looking, grave personage, was mistaken by the Spaniards for a great dignitary, and made prisoner for the sake of his ransom. He only escaped after he had unwillingly painted the portrait of the hated Duke of Bourbon, but was despoiled again on his homeward journey, and reached Siena destitute of even sufficient clothing. After two years in the service of that Republic he returned, in 1530, to Rome. The Florentine Gallery, among several of Peruzzi's architectural designs, preserves the sketch for the scenes which he painted for the representation of "Calandra," a drama written by Cardinal Bibbiena, and acted before Leo X.; this was the first Italian drama in the vulgar tongue. He intended to represent a scene in ancient Rome, and gathered together almost all the buildings of which ruins remain, restored to their original perfection. Baldassare, and his wife Lucretia, had a large family of sons and daughters, two of whom were artists—Giovanni Silverio, who became a good architect, and Onorio, who was a Dominican monk and a painter.

Andrea Sansovino,¹ his contemporary, was a true artist, sculptor, and architect. As Giotto is said to have done, he began life as a herdsman, and spent his time in modelling animals in soft earth. The *podestà* of the town, Simone Vespucci, seeing his talent, undertook his artistic education, and placed him in the *bottega* of Antonio Pollajuolo, where he made such progress that he matriculated as a master sculptor on February 13th, 1491. One of his first works was given to his native town, Monte Sansovino. It was a terra-cotta relief of St. Lawrence and other saints, with some smaller subjects beneath. A second similar relief of the Assumption was glazed by the Della Robbia's process. Andrea

(1) Andrea di Niccolò di Domenico Contucci del Monte Sansovino; born 1460, died 1539.

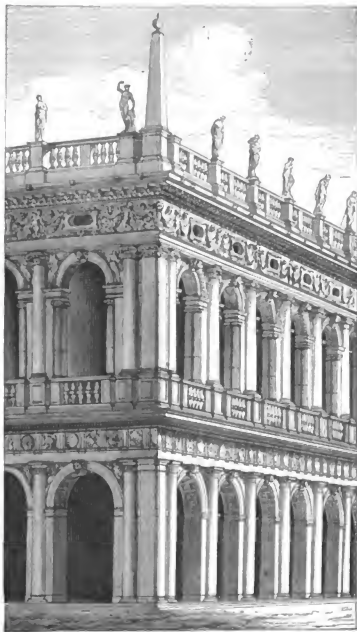
acquired fame in Florence by his sculptural decorations of the Corbinelli Chapel in Santo Spirito, which is of very elaborate architectural design—the niches are filled with well-modelled saints and angels. The mezzo-relievo *Pietà* on the altar dorsal is very beautiful. Nine years of this artist's life were spent in Portugal, he having been sent there by Lorenzo at the special request of the King of Portugal. There he not only built a palace, but painted the decorations of it from his own cartoons. One of his finest sculptures, it is said, is a relief now existing in the Convent of Santo Marcos, near Coimbra, representing a battle of the king against the Moors, which is full of life, power, and fierce action. On his return to Florence he was commissioned, on April 28th, 1502, by the *Arte dei Mercanti* to make a statue of St. John baptizing Christ, which was to be placed over the door of the Baptistery, towards the *Misericordia*. The group still occupies the place, but it is not a fair specimen of Sansovino's skill, as he left it imperfect when he went to Genoa, and Vincenzo Danti finished it some years later. Like all the artists of the day, Sansovino drifted to Rome, and it is there we must look for his principal works. The two tombs of the Cardinals Ascanio Sforza and Girolamo della Rovere, in Santa Maria del Popolo, show Sansovino's richness of design and graceful finish of execution. The figure of Temperance on the latter is especially beautiful; the graceful drapery of the veil which covers her, and the beauty of the form and attitude, almost give it a classic excellence. He has imparted a new meaning to the figure, having placed in her hands an hour-glass instead of the traditional vase of liquid, thereby teaching a good lesson, neither to waste nor abuse the use of time. Leo X. gave Sansovino the commission for his largest work, the decoration with sculpture of the marble casing of the Casa Santa at Loretto, for which Bramante had made the architectural design. Just as the silver altar of the Baptistery in Florence is an illustrated epitome of the work of fifteenth-century artists, so the Holy House contains in its sculptured marbles the history of the art of the sixteenth century. To Sansovino we are indebted for the unity of the design and general distribution of the sculptures. He laboured here for many years, only being allowed four months' holiday in the year, which he spent in his native town in cultivating the land he had been able to buy with his savings, and in building a house for the family he founded.

The sculptures in the Holy House which bear the especial mark of his hand are the exquisite "*Annunciation*,"⁽¹⁾ surrounded by a choir of angels, which forms the centre-piece of the western side, together with the smaller reliefs round it of the "*Visitation*" the "*Holy Family at Bethlehem*," and the figure of the prophet Jeremiah at the corner. The "*Nativity*,"⁽²⁾ on the southern side, is also

(1) For this relief Sansovino was paid five hundred and twenty-five ducats in 1523.

(2) Finished in 1528, and paid for with the same price as the "*Annunciation*."

by him, and is a very grand composition. On the northern front the "Nativity of the Virgin" and her "Marriage" were begun by Andrea Sansovino, but after



THE BIBLIOTHECA OF SAN MARCO, VENICE. Erected by JACOPO SANSOVINO, after A.D. 1536.

his death, in 1529, they were finished by other hands; some by his scholar Girolamo Lombardo, some by Baccio Bandinelli and Montelupo. The eastern side is almost entirely the work of Niccolò Tribolo, a *protégé* whom Jacopo Sansovino

took under his protection and relieved from the hard manual labour to which he was condemned in the shop of his first master, Nanni d'Unghero.

Tribolo's masterpiece, and one quite worthy its place on Sansovino's shrine, is the relief of the "Arrival of the Holy House at Loretto." He has proved himself a good story-teller, having put in many expressive incidents. Below is a common country landscape; a peasant whistles to his laden horse, a traveller in a lonely wood is being attacked by robbers. Into the midst of these incidents of ordinary life comes the wondrous vision of the angels bearing the "Santa Casa" through the air, and a wayfaring countryman is struck with amazement. In the relief above this, of the "Death and Burial of the Virgin," Tribolo shows his dramatic power equally well in the incident of the Jews trying to steal the body and the angels guarding it. The sculptors who throughout the sixteenth century worked at this shrine were, besides those we have mentioned, Giovanni da Bologna, Guglielmo della Porta, Raffaello da Montelupo, Antonio da San Gallo, and Cioli. Many of these as well as their workmen gave their services gratuitously, but nevertheless the monument cost 60,000 scudi.

Andrea Sansovino must not be confounded with his scholar Jacopo Tatti,¹ who, according to the fashion of the day, was better known by his master's name than by that of his father. He was called Jacopo Sansovino, and is noted as having been the friend of Titian in Venice. In his youth Jacopo underwent the usual trials of an artistic genius—disgrace at school because he spent his time in drawing instead of arithmetic, and struggles against his father's wish of apprenticing him to a trade. At length his determination won the day. He was apprenticed to Andrea Sansovino, and gave such signs of genius that the sculptor became a second father to him, so much was his interest awakened. Some years later Jacopo was taken to Rome by Giuliano da San Gallo, and here he gave himself up *con amore* to the charms of ancient art, copying the statues in the Vatican. Bramante also employed him to model the Laocoon in wax, for him to cast in bronze. Four other artists were his competitors for this commission, but Raphael judged Sansovino's model to be by far the best, and the bronze copy now in the Louvre was cast from his mould.²

On the illness and removal from Rome of Giuliano da San Gallo, Jacopo Sansovino became an inmate of the house of Cardinal da San Clemente, together with Pietro Perugino, who was then painting the ceiling of the Torre Borgia. Here he fell amongst a host of artistic friends, including Luca Signorelli, Pinturicchio, and Bramantino. He made wax models for the painters, restored antique statues for Pope Julius II., and studied so earnestly that he was obliged to return to his native air to recruit his health. Here he fell foul of that jealous sculptor Bandinelli,

(1) Jacopo Tatti, born in Florence, 1479, died in Venice, 1570; son of Antonio and Francesca Tatti.

(2) It was in Venice, in the Hall of the Council of Ten, till 1534.



COURT OF THE DOGE'S PALACE, VENICE. *Erected towards the close of the fifteenth century by ANTONIO BREGNO and ANTONIO SCARPAIGNI.*
Showing the GIANTS' STAIRCASE, erected by JACOPO SANNOVINO, A.D. 1551, with DOMES OF SAN MARCO in the background.
The two bronze cisterns were made in A.D. 1556-59.

and had a dispute about the commission for the Madonna of the Mercato Nuovo, in which he was worsted, but his feelings were salved by an order for a statue of St. James to be placed in the Duomo. The statue, which is very expressive and naturally draped, was not placed in the Duomo, however, till 1565, when Don Francesco de' Medici was married. After this, private patronage was not wanting. The Altoviti, the Gaddi, and Ridolfi all employed him to carve chimney-pieces and escutcheons. Ser Giovanni Bartolino helped him on towards fame by commissioning the boy Bacchus with the uplifted hand, holding a *Tazza*, now one of the chief ornaments of the Florentine National Museum.¹ The airy lightness of the figure and the true modelling of the limbs and torso make the statue very beautiful, although Vasari has rendered it melancholy by his recital of the sufferings of the model, Pippo, the blacksmith's boy, who was always putting himself in attitude and standing immovable for hours afterwards, and who became mad from long posing in the cold.

Sansovino's Florentine life was marked by his friendship for Andrea del Sarto, with whom he kept up a close intimacy. The good judgment of Sansovino and his intellectual companionship were the great solace of Del Sarto in his best moods. They met at the shop of Nanni d'Unghero, a wood carver, and here Sansovino discovered a genius in Nanni's shop-boy "Tribolo," so called from his many tribulations. The boy was tired of drudgery and sighed for real art, and begged of Sansovino to take him as a scholar, which he did to the credit of both of them. On Leo X.'s triumphal entry the two friends Jacopo and Andrea del Sarto worked together in getting up the triumphal arches and other adjuncts of pageantry, Sansovino especially distinguishing himself by a model of a gigantic horse rearing above a prostrate giant. He had hopes of being employed with Michelangelo on the façade of San Lorenzo, but finding himself again ousted from a promised commission he returned to Rome, where he gave his attention to architecture as well as sculpture. A statue of St. James in the Spanish Church was done by him for Cardinal Alborense. He built the Church of San Marcello for the Servite monks, and began that of San Giovanni dei Fiorentini, for it was the fashion for each nation to have its own church in Rome, and the Florentines (who at that time were regarded as a separate nationality) desired one for themselves. Several architects designed plans, among them Raphael and Antonio da San Gallo, but Sansovino's—which was original, having a large dome in the centre and a tribune at each angle—was preferred. He was not able to continue the work, and the church was ultimately built by other architects. The sack of Rome, in 1527, driving Sansovino and other artists away, he took refuge in Venice, where much of the

(1) The Bacchus was broken in pieces by a fire in 1762, while in the *Uffizi*; but it has been very skillfully put together again.

remainder of his life was passed in the friendship of Titian and in erecting churches and palaces which have brought his name down to posterity. His first



PALACES ON THE GRAND CANAL, VENICE.

work was to restore the cupola of San Marco, which he did with such skill that the Doge made him Protomaster of the Signori Procuratori di San Marco, with

a house and good stipend. No sooner was he given the power than he set to work to beautify the Piazza, turning out all the butchers' and greengrocers' stalls, which made an unsightly appearance between the columns; he built the fine library and façade of the Procurazie, and added to the Piazza the classic colonnade which gives it so much majesty. In these works, Renaissance architecture was brought into Venice, which till this time had kept up its Arabo-Gothic style with certain modifications. On the Grand Canal are several Renaissance palaces designed by Sansovino, all remarkable for elegance of construction. Among them are the Palazzo Delfino, Palazzo Moro, Palazzo Garzoni, Palazzo Corner della Cà Grande, and Palazzo Tiepolo.

The Zecca or Mint is one of his finest works. It was built without a morsel of wood, entirely of stone and iron, and is most commodious in its arrangements. In this he chose the more rustic Tuscan style rather than the classic Roman. Amidst all his architectural business he found time for sculpture. A charming Madonna is above the door of San Marco, and the bronze doors of the sacristy in the same church are sculptured with scenes from the life of Christ, which show great genius. The Presbytery also contains a series of bronze reliefs of scenes from the life of John the Baptist, which were intended for a pulpit.

So in a life of constant industry, Sansovino passed nearly a century of usefulness, loved by all who were near to him, and esteemed by the illustrious men of his age. At the time when he used to sit among the flowers in Titian's waterside garden he was a venerable old man with a long white beard, which in his youth had been auburn. He was upright, handsomely dressed, and dependent upon neither spectacles nor walking staff. He thought clearly and spoke well; while his opinion on the questions of the day was always worth hearing. Upright in character as well as in body, he never broke his word, nor deceived a living soul; quick to anger, he was also quick to make amends, and none ever suffered an injustice from him.

After such a life, death touched him gently. Feeling weary one day, as at ninety-three a man might well do, he laid down to repose, and after a short time of calm rest without pain he passed away. In art his influence was wide; he had scholars in Florence, Rome, and Venice, but only a few of them, such as Tribolo, Ammanato, and Girolamo da Ferrara, made any great mark on the age.

Benedetto da Rovezzano¹ was another of the architect-sculptors whose works are to be found in the palaces which in this era sprang up on all sides. In sculpture his distinctive excellencies are delicate design and extremely high finish. He so polished his marble that it attained the softness of satin. Vasari says that a bas-relief in the form of a black pavilion, carved in "paragone"

(1) Son of Bartolommeo di Ricci di Grazini, originally of the village of Canapale, near Pistoja, but the family settled in Rovezzano about 1505. Born 1474, died 1552.

(a black stone), in the tomb of Piero Soderini in the Carmine, appeared to be a curtain of black satin, so exquisite was the polish. Benedetto sculptured few statues; his art took chiefly the form of tomb-building. By him is



SARCOPHAGUS OF GIANNOZZO PANDOLFINI. By BENEDETTO DA ROZZANO.
In the Badia, Florence.

the tomb of Oddo Altoviti in the Church of the Sant' Apostoli, which is adorned with a beautiful foliated sculpture. His masterpiece (of which portions are

in the Bargello) was undoubtedly the marble sarcophagus, in which the body of the Vallombrosian saint, Giovan Gualberto, was placed on its translation to the Church of Santa Trinità, in 1515. The work begun in 1505, took Benedetto and several assistants ten years to finish. They made a studio in a house at Guarone, attached to the Convent of San Salvi; the marble, which was said to be the finest ever seen in Italy,¹ was brought from Pisa. The chapel and sepulchre were both exquisite works of Art. The story of San Giovan Gualberto was given in several *alti rilievi*, full of graceful figures and rich in composition. But, alas! in the siege of 1530 this beautiful piece of sculpture fell under the destructive hands of the foreign mercenaries, who turned the churches into barracks, and who amused themselves by knocking the heads off the reliefs, and otherwise destroying the altar. The five injured reliefs, with several pieces of frieze, brackets, and other parts, are now in the National Museum in the Bargello. The sculptured arch of the door of the Badia was another of Rovezzano's designs. In 1524, Benedetto undertook a journey to England, where he remained several years. One of his works there has had strange vicissitudes; it was a tomb begun for Cardinal Wolsey. At the fall of the Cardinal, Henry VIII. desired Benedetto to continue the tomb for himself, but it was never finished, and the bronze portions were destroyed and fused by order of the Parliament in 1646. By a strange chance the marble sarcophagus now contains Nelson's remains, and is in St. Paul's Cathedral.* When Rovezzano was not preparing the tomb, he liked to adorn the hearth. He assisted Sansovino in the exquisite chimney-piece for Bindo Altoviti, adorned with a frieze of small classic figures, and two children above holding the arms of the family; and he executed with his own hands the fireplace in Pier Francesco Borghini's house, which has also a beautiful frieze and capitals. A similar one in the house of the Vecchiotti family is also attributed to him. In his old age he became blind, and placed himself as a boarder in the monastery of Vallombrosa, with the compact, made July 27th, 1552, that he should pay one hundred gold ducats down, and that the monks should give him his food and lodging for the remainder of his natural life.

Rovezzano's contemporary, Pietro Torrigiano¹—the hasty choleric youth who had made discord in the Art School of the Medici garden, and had broken the nose of a youth as fiery as himself (Michelangelo), but who was predestined to be the greatest sculptor in the world—led a life as restless and untamed as his disposition warranted. He left his work of making friezes of stucco in the Torre Borgia, in Rome, to take service as a soldier under Duke Valentino;

(1) See Document given in "Storie Vallombrosane," MSS., parte seconda, a.c. 41.

(2) Pausanv, "Artistic Journey in England and Belgium."

(3) Son of Antonio Torrigiano; born about 1470, died 1522. The family were originally wine-sellers, though they were ennobled in the fifteenth century.

he afterwards fought under Paolo Vitelli at Pisa, and again at the battle of Garigliano took arms in the service of Piero de' Medici. Finding his chances of promotion to be but small, he gave up the sword to take again



CHIMNEY-PIECE IN THE DOGE'S PALACE, VENICE.

to the chisel, and some merchants who were buying works of Art to send to England induced him to accompany them to that country. There he

made the tomb of Henry VII., in Westminster Abbey, for which he was paid £1,500 sterling; it was finished in 1519, and consists of a base of black marble with a sarcophagus of bronze on it. The base has six fine bas-reliefs representing the Madonna and Child, the Archangel Raphael slaying the Dragon, and several saints—among others, St. George of England. On the graduals are symbolic figures of virtues. The whole work shows technical skill and the naturalistic qualities of the Florentine school. It is supposed that the adjacent tomb of the Countess Margaret of Richmond is also by Torrigiano. The effigy of the Countess, in bronze, which has been gilt, lies on the sarcophagus simply draped and gracefully posed.

In 1518, Torrigiano had another commission—the monument of Catherine of Aragon, for which Henry VIII. agreed to pay him £2,000, but this was not executed, as the sculptor, for some reason, left England without order of the king, and *insalutato hospite*—a proceeding which caused the English Government to write an angry letter on the subject to the Signoria of Florence, in 1519.¹ While he was thus causing public annoyance to his city, the turbulent youth was making impossible contracts right and left; binding himself on the 23rd of September, 1519, to work four years and a half for Antonio da Settignano, sculptor, in any part of the Continent he chose; and on the 28th of the same month signing a similar contract with a painter named Antonio del Toto del Nunziata. The sculptor was to pay him three gold florins a month, the painter forty ducats a year, besides board and travelling expenses, and a horse. How he proposed to keep both these compacts, and also a similar one made with Giovanni Luigi di Bernardino on October 26th in the same year, it is impossible to conceive. Probably the journey to Spain and Portugal was undertaken to free himself of these conflicting obligations. His fine statue of St. Jerome, in terra-cotta, as well as a Madonna and Child, are in the Museum of Seville. But even there his hot temper became his ruin. One of his patrons, from whom he expected large payments, gave him such a weight of money (*maravedis*) that it took two people to carry it home, and Torrigiano went with it rejoicing, thinking that his fortune was made. On counting it, by the help of a mercantile friend, he found it only equal in value to thirty ducats; he returned to the Duke, his patron, in a great rage, and, saying he had tricked him, destroyed at a blow the statue he had made; he was accordingly accused of heresy and fell into the hands of the Inquisition, and, after suffering torture and imprisonment, only came home to die a broken-hearted, melancholy man.

Having now mentioned most of Michelangelo's fellow-scholars in the Medici garden, and fellow-labourers in the field of sculpture, we must speak of that

(1) Lettere esterne della Signoria. Archivio di Stato di Firenze filza, 37, a.c. 108; also Milanese, "Annot. Vasari," vol. iv., p. 262, note.

great genius who stands at the culminating point of the Renaissance. It will not be necessary, nor will space permit, to attempt here any lengthy biographic notice of a life which has been often written and is familiar to all; but it will be well to glance for a moment at the influence which the age had on him, and which his art had on the age.

The culminating point is a very perilous one: he who stands on the summit of the mountain-top has truly surmounted all his fellows, but he stands also nearest to the descent. The flower which is in its fullest and most developed bloom is nearest to its decay—in a moment its loveliest petals may be scattered to the winds. Michelangelo, the sculptor, and Raphael, the painter, stand together on the summit of Art—the Renaissance in the year 1500 is like the flower at its most expanded point awaiting dispersion. That Michelangelo was a mighty genius is undeniable, and it is difficult to determine how much of his genius is innate, belonging to his personal character, and how much to surrounding influences and education. Nature placed him a nurseling amidst the hewing of stone in the yard of his foster-father at Settignano, and thus from his earliest youth he had grown up with the idea of bringing form out of shapeless stones. Studying the forms around him, he recognised that the noblest of all was the human one, and he began to draw figures on the wall with bits of charcoal. Art was innate in his soul; it only depended on education what shape the art should take. The ideas he learned from his nurse were the old sweet story of the Madonna and the Holy Child, and the early charcoal drawing in the house of Settignano is a boyish attempt to represent it. But later, when he removed to Florence, the simple ideas were driven out by a crowd of more sophisticated ones. In Ghirlandajo's studio he learned to draw from men: not ideal life, nor high thought, but truth to nature—as far as nature could be seen from the outside—was there the aim; where that was not required, truth to *fact* of any kind, whether the fact were the representation of a four-post bedstead or the embroidery of a maiden's dress. The boy learned to draw correctly, but this was not enough—his restless, eager mind craved for more. In the Medici garden, among the Greek statues and masterly cartoons, and in the atmosphere of the Medici court, where for years he almost made his home, he imbibed classicism, but still more deeply humanism. He saw in man the noblest work of Creation, the creature whose body was most wonderfully made, whose intellect was illimitable—the creature most capable of power. He felt that power within him striving for expression. How should he find that expression? how use up the great energy he felt? how, but in glorifying man, in showing the beauty and grandeur of humanity?—hewing noble forms out of stone with his own strong hands, and compelling the very rocks to be his slaves and show forth his thoughts. Thus nature gave him art, the tone of the age taught him to express

it, and he became the greatest realistic artist of all time. That he did not take up sculpture in the spirit of the Greeks is evident from several of his works. The Greek was excellent because he aimed at perfect beauty, perfect manhood or womanhood, nothing weak or half-developed came from his chisel. Michelangelo was not bound to this standard. In his "David" he dared to represent nature in an imperfect state: a long-limbed, large-handed boy, no longer beautiful with the rounded limbs of childhood, and not yet formed as a man, but possessing an expression of natural truth—a youth taken from minding his father's flocks on the mountains. He could also make sculpture the vehicle of the deepest expression. Can anything be more noble, more suggestive, than the statue of Lorenzo de' Medici, known as "Il Penseroso"? The Prince sits armed from outward foes, but quite unable to keep down those from within. Plunged in a depth of melancholy thought, he seems to be overwhelmed with all the wrongs of the age, and troubled sorely how to right them; and at his feet recline the impersonations of Dawn and Evening—Dawn, no celestial Aurora arising in glory, but a noble woman awaking anew to a world of suffering; and Evening, a strong man exhausted with his day of labour and struggle, which has left its mark on his saddened brow. Nor are the figures of Night and Day on the opposite tomb of Giuliano de' Medici less suggestive and grand. But these were the achievements of his mature genius. We have not many of his early works left except the head of the



DAVID, *Marble Statue*, By MICHELANGELO.
In the Academy, Florence, A.D. 1501-4.

Faun made in the Medici garden. The Hercules, seven feet high, which he sculptured in his father's house, has disappeared as completely as the seven snow statues he moulded in the courtyard to amuse Piero de' Medici at his windows. At first it seemed as if his talent would take a distinct classic turn, for his early sculptures were mythologic in subject; there were the Cupid (in the South Kensington Museum), which is a study from an antique; and the Sleeping



"PIETÀ." *Marble Statue. By MICHELANGELO. A.D. 1499.*
In the Chapel della Pietà in San Pietro, Rome.

Cupid, which was buried and discoloured, and sold to Cardinal San Georgio as a veritable Greek statue; a Bacchus (in the South Kensington Museum); the Adonis (in the Uffizi); the Battle of Hercules with the Centaurs, &c. But about this time Michelangelo's spirit was awakened by the powerful influence of Savonarola, and from that time his noblest works were dedicated to Christian truths. The Pietà, in San Pietro, in Rome, was one of the first

of these, and in none of his works has he given a more tender dignity to woman. Next, when the great marble was given into his hand to make a colossal statue emblematic of Florence, he chose to represent her under the Christian symbol of David, the youth whose victory was won in the power of the Lord. The block was given him on August 16th, 1501, and after more than two years' solitary toil, working alone, hewing every flake of marble with his own hand, the "David" was finally placed at the door of the Palazzo Vecchio on June 8th, 1504, when it became one of the household words of the Florentines—the good burghers reckoning events by saying they happened before or "after the giant was put up." All the great artists of the day met to consult where it should be placed, but, after all, they left the choice to Michelangelo himself. The Gonfaloniere commissioned him to make a replica in bronze, for a present to the Marshal de Gié, in acknowledgment of services rendered to the Florentines in their difficulties with France. The statue had a great many vicissitudes before it was sent from Leghorn, in 1508.

While rising as a sculptor, Michelangelo did not neglect painting. In 1504, he finished the Holy Family in the Tribune, Florence, but it is not one of his happiest conceptions. The cartoon prepared for the frescoes of the Council Hall of the Signoria, of which we shall speak more fully later on, added much more to his reputation, for it became a school of Art for his contemporaries, and even influenced Raphael himself.

In 1503, he was called to Rome to design a magnificent tomb for Pope Julius II., and from this time began all those wearying disputes, those tyrannies of patronage which were like bonds of slavery to such a temperament as his. The Pope and Michelangelo had both strong, masterful natures: the first commanded obedience in the name of his temporal power; the second, in the glory of an art which should not be enslaved, refused it. He was not endowed with the more gentle nature of Raphael, which harmonised better with papal



BACCHUS.

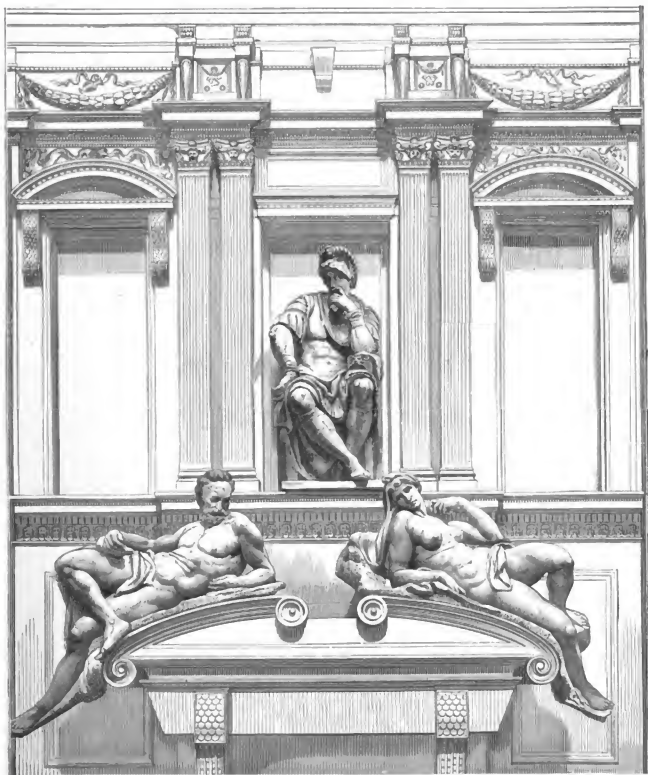
Marble Statue. By MICHELANGELO.

A.D. 1498.

In the National Museum, Florence.

authority, and who worked amicably under Julius II. for some years. Michelangelo's design for the tomb was to surpass in grandeur all previous monuments. He went to Carrara to choose his own marbles, and the great Piazza of San Pietro was crowded with the huge blocks. The Pope went in and out of his studio like a brother; but this did not suit the independent artist, more especially as the Pope had, against his express wish, gone to see the frescoes in the Sistine Chapel in an incomplete state. The two strong tempers clashed and quarrelled; Michelangelo was denied admittance at the Vatican one day, and in his wrath left all and went to Florence. Neither the Pope's commands nor the Gonfaloniere's entreaties could prevail on him to return, till Florence was threatened with a war on his account, and he then went to meet the Pope at Bologna with a letter from Soderini, the Gonfaloniere, which gave the Pope a hint as to the character he had to deal with, saying, "He is of such a mould that you may get from him all you want by kind words and actions. Only show him kindness and friendship, and he will do such things as will make all who see them marvel." So the Pope pardoned and blessed the painter, and got terribly angry with a well-meaning bishop who tried to excuse him; and Michelangelo was forthwith set to work on a statue of the Pope, in bronze, for the front of San Petronio—a statue which was a grand ornament to the church till 1511, when the Bentivoglios came, and the people broke it up and made a cannon of it. So the Pope Julius fulfilled his warlike character to the end.

On his return to Rome, Julius took him away from the tomb, and bade him paint the Sistine Chapel—an order against which Michelangelo at first rebelled, saying he was sculptor not painter, but into which, when he once became inspired with the idea, he entered with enthusiasm. He commenced the frescoes of the ceiling on May 10th, 1508, and worked on them earnestly for four years. The scheme in the painter's mind was to give an epitome of Scripture history, of which other artists had already painted detached scenes. The Old and New Testament stories were connected by the Prophets, who foretold the coming of Christ, and the pagan and Christian religions by the Sibyls. The Prophets are magnificent inspired figures, the Sibyls are superhuman—they awe one by their overpowering force rather than entrance by their feminine mysticism. Perhaps the most sympathetic scenes of the whole are the groups in the arches over the windows which tell the story of the Virgin, and the most suggestive the Creation of Adam and of Eve. To glance from the Adam awakening under the touch of God, and the Eve drawing breath from the Creator, both in perfect beauty and innocence, to the awful forms of the struggling souls of their descendants in the "Last Judgment," is to read a great epic poem on the irresistible power of sin in humanity.



MARBLE TOMB OF LORENZO DE' MEDICI (IL PENSIEROSO), WITH THE ALLEGORIC FIGURES OF "DAWN" AND "EVENING."
By MICHELANGELO. Commissioned about A.D. 1520, completed in A.D. 1555. In the new Sacristy of San Lorenzo, Florence.

Meanwhile Julius II. died while the marbles for his tomb were yet unhewn, except the Moses—that Titan among statues—and one or two other figures of slaves which were to be chained to terminal columns, between which it was designed to place a figure of Victory trampling on prostrate prisoners. The Moses was one of eight figures of prophets and the Virtues which were to be placed round the sarcophagus. The design in its entirety was composed of forty figures, but the fates were against this great conception being realised, for Leo X., who wanted the great sculptor to make tombs for his family, and to beautify the Church of San Lorenzo, which was to contain them, sent Michelangelo to Florence, thence to Carrara and Serravezza to buy marbles. Fresh roads had to be made from the new quarries, and years were wasted ere even the columns were obtained for the façade, but before they were erected Pope Leo determined that the tombs of his brother Giuliano and nephew Lorenzo should first be done—this was in 1520; then the Laurentian Library was begun, and Michelangelo appointed its architect. The very next year (December 1st, 1521) Leo X. died, and all the works were stopped except the library and the tombs. During the next few years political troubles, which culminated in the siege in 1527, occupied all Michelangelo's mind. He left off the tombs to build fortifications and to defend his city in her danger. And it was not till several years after that he was recalled from exile and pardoned by Clement VII. (also a Medici) on condition that he would finish the tombs in San Lorenzo, Florence, which he did, pouring out on them all the melancholy of his troubled soul, and impressing on those mighty marble forms all the sense of injustice, oppression, and trials which he and his city had undergone in the strife lately passed. That he wrought his own feelings into the statues is shown by his own epigram on the sleeping figure of "Night"—

"Grato m'è il sonno, e più l'esser di sasso :
Mentre che il danno e la vergogna dura,
Non veder, non sentir m'è gran ventura ;
Però non m'ei destar ; deh parla basso !"⁽¹⁾

After so long an abstinence from sculpture he gave his whole soul to these works with a kind of inspired fury, locking himself in his studio, as was his wont when any great thought possessed him, and in solitude he wrought them out with blows and the strength of his hand. When the furor was over and the thought either sufficiently expressed to be intelligible, or he got discouraged by not being able to express his ideal fully, the impetus would cease and his hand flag. Thus in these statues, as in almost all his works, there are parts unfinished. In the

(1) "Sweet to me is slumber, and sweeter to be in marble: Not to see, not to feel, is happiness in these days of baseness and dishonour. Wake me not then, I pray thee, but speak low."

same chapel as these tombs are a Madonna and two statues of Apostles, all very characteristic, but equally rugged and unfinished.

Then came more disputes with the Popes. Clement VII. commissioned the "Fall of the Rebel Angels" and the "Last Judgment," two frescoes which were to complete the Sistine Chapel, the first as the key to the Fall of Man, the last as the final fruits of it. But Clement died while Michelangelo was still putting off this new fresco-painting to finish Julius II.'s tomb. Then Pope Paul III. came to the throne, and set his mind also on the fresco of the "Last Judgment;" so the cartoons for it were begun in 1533, though the painting was not finished till 1541, when it was opened to public view on Christmas Day.

In this great work the sculptor is more recognised than the painter; the whole composition is given up to form—human form; the whole feeling which inspires it is human restlessness under human suffering. Quite different from any rendering of the subject which had gone before, it conveys no idea of the celestial beauty of heaven, with the angels and seraphs clad in robes of righteousness, and the happy circles of the blest with which previous artists had crowned the pains of "Judgment." Here is Dante's "Inferno" rendered tangible without a Paradise to balance its horrors; here human despair and agony, writhe and groan, but not a gleam of divine hope or of Christian faith in a merciful God mitigates the horrors. The Christ who stands with fierce uplifted arm is an avenging spirit of Herculean form. The Virgin who crouches at his side seems hopeless and overcome between his anger and the scenes of woe around her. The spirits of the celestial region, the souls of Inferno, and the beings who fly peaceless between, are all of one type—nude bodies of masterly anatomy and passionate attitudes. The whole is the pouring out of a mighty human soul, struggling against God and man, against injustice and wrongdoing. But as a lesson in Christianity it falls dead: that which inspires only awe can never teach the religion of Christ. In its influence on Art it is almost as deadly: the great power and terrible charm attracted a crowd of followers, but in their hands the force of Michelangelo without his intense spirit became coarseness, just as the tenderness of Raphael in his followers without his sentiment became weak sentimentality. Thus the two greatest artists by their very inimitable perfections were the starting-point of the Decline. Michelangelo's own words, "My knowledge will give birth to a tribe of know-nothings," have proved prophetic. That which in him is sublimity, becomes coarseness and audacity when imitated by lower natures.

All Michelangelo's latter years were devoted to the building of San Pietro, which after a long line of architects had at length fallen entirely into his hands. Even this he could not continue without many disputes with successive Popes



THE SISTINE CHAPEL. Showing MICHELANGELO's *freicos* (A.D. 1508-12) and his "Last Judgment" (A.D. 1533-41).

and adverse architects, more especially the friends of the San Galli, whose plans he had altered.

Such a fierce restless soul as his was not likely to find repose in love; no woman ever softened his giant heart; only in his later years the Marchesa di Pescara, the talented Vittoria Colonna, so far subjugated his intellect that his friendship with her was a solace against many of his trials. This friendship lasted many years and was marked by the interchange of the highest and most poetic thoughts of both, and was only ended by the death of the Marchesa in 1547. Michelangelo survived her sixteen years. With all his rugged character and impatience of restraint or dictation, this man, who quarrelled with Popes and patrons incessantly, and made enemies of all the famous men, was the kindest friend to poor artists. He was like a father to his faithful servant Urbino, and a guardian to his widow and child. He would do anything to assist the mediocre artist Bugiardini, or draw designs for poor Menighella, a country artist, to paint for the Contadini. He gave dowries to poor girls, and was unflinching in his efforts to improve and assist his pupils; while to his nephew, Leonardo, he proved a most munificent uncle. After a life long enough to outlive all the really great artists, and see the beginning of the Decline he had himself prophesied, Michelangelo died in Rome, February 18th, 1564, in his eighty-ninth year.

Then the two cities who had quarrelled over him while living disputed for his body, the Pope designing it to be interred in San Pietro, and his friends wishing it to be in Florence. His nephew at length carried it away from Rome by stealth, in a bale of wool, and great obsequies were performed in Santa Croce, where it now lies.





THE BAPTISM OF CHRIST. By ANDREA DEL SARTO. A.D. 1509.
Fresco in the Salsal, Florence.

CHAPTER III.

PAINTING.

I.

THE HERALDS OF RAPHAEL.



ANY artists heralded the coming perfection of Raphael; all approached step by step towards that perfect handling of colour shown in his works, and most of them exercised some influence over his style.

According to the date of birth, Perugino (Raphael's master) and Leonardo da Vinci (one of his indirect teachers) belong to the former era; but they both lived so far into the sixteenth century that their powerful influence had much to do in not only forming the

art of the period of culmination, but their principal works, moreover, belonged to that period.

Among all the men of marvellous complex genius belonging to Lorenzo's age, none was greater or more influential than Leonardo da Vinci (born 1452, died 1519). He is in himself an illustration of the times, an example of the popular worship of intellect and disregard of morality, of the power of talent and personal charm over that unique society of mixed culture and coarseness.

A natural son of Ser Pietro d'Antonio, of Vinci, a village near Empoli, the stain on his birth was no bar to his being considered the friend and companion of princes, the model of artists, and the admired and revered of all classes.

Of a talent as versatile as Leon Battista Alberti, but with more artistic genius; endowed with personal beauty as great as that of Pico di Mirandola, Leonardo was irresistible. Grave old Vasari becomes enthusiastic over him, saying that, in conversation, "tirava a sè gli animi delle genti" (he drew the souls of people unto himself). A master in all knightly exercises, a giant in science, a poet, musician and painter, he stood forth from other men as an innate genius.

In science nothing was beyond his imagination—he even invented a flying-machine, and schemed to raise the Baptistery entire to a base on a higher level; while in fortification the marvels he attempted and accomplished were many. But, best of all his studies, he loved that of Nature: not a flower or even a reptile was beneath his notice and artistic pencil; he drew the cyclamen and the jasmine, which he loved, and made studies of violets and roses.¹ He filled his rooms with living creatures, and interested himself in their habits; he sketched every curious or interesting face that he met in the streets, or at the dining-house. He worked on his companions' feelings, making them laugh or cry, that he might study the effect of feelings and passions on the human face.

Thus he became an earnest Realist, and yet this quality was so balanced by pure ideality and sentiment that some of his works rank with those of the highest Spiritualists. His aims did not end with studying outward nature: he wanted to get her secrets—finding out the anatomy which underlies the rounded limb and guides its graceful motion, analyzing the effect of different sentiments on the features, and learning the means by which Nature produces her soft gradations of light and shade. His investigations of this subject led him to the peculiarity which marks his style, and is known as the "*sfumato* of Leonardo." It is a method of obtaining soft gradations of colour by glazes laid one over the other—a method which many of the artists of the sixteenth century adopted.

In most painters one can trace the influence of the master's manner on the

(1) In Venice is a stray leaf covered with sketches of violets and roses by his hand.

pupil, but Leonardo very soon adopted an originality of style which is quite unlike the crude dryness of his master Verrocchio.

This method he perpetuated in his "Trattato della Pittura," which became the guide-book of painters; while he took rank as master of design to the age in his cartoon of the "Battle of the Standard."

Leonardo da Vinci and Michelangelo, then a young man, were engaged in a competition at the instance of the Signoria of Florence. Each was to draw a

cartoon of a battle-subject suitable for decorating the council-hall of the Palazzo Vecchio. The two cartoons were hung in a large room called the Sala del Papa, and all Florence became enthusiastic over them. They were never executed in fresco, but remained long on the walls, forming a drawing-school for young artists, just as in the fifteenth century Masaccio's frescoes had trained the artistic youth of his day. Nothing could give a better idea of the progress and change of aim in Art during the hundred years than a comparison of these typical pictures. Masaccio's frescoes show a seeking after truth in Nature, tempered with a religious spirit; these cartoons show an entire copy of Nature for *herself*, the highest aim the human form,



LEONARDO'S ANGELS, in oil, in the "BAPTISM OF CHRIST,"
A tempera painting by Verrocchio. In the Academy at Florence.

but none of its eternal spirit. Leonardo represented the battle fought near Anghiari, in 1440, between the Florentines and Piccinino, and his work is most excited in action—prancing chargers, fierce warriors, writhing and fallen men inextricably mingled together, the whole showing masterly drawing, careful study, correct foreshortening; but it teaches no lesson except the brutalising effect of low human passion. Michelangelo has taken the time before a

battle near Pisa, where the Florentine soldiers are bathing in the Arno when the trumpet calls them suddenly to arms.

Here, again, the subject gives opportunity for the display of the human figure in all its manly muscularity. There is splendid drawing of limbs and muscles, variety of attitude, and difficulties of foreshortening; the men look like gladiators, satyrs, or anything else which is pagan. It is classicism carried to excess, but contains not one atom of the spirit of Christian warriors arming for battle. These, then, were the types which the young artists who were to follow Michelangelo took as their models; and in these lies the germ of the Decline, *i.e.* aiming at perfection of form rather than combining it with purity of spirit. Both cartoons have perished; some envious rival destroyed Michelangelo's during his life. Thus we have only copies to judge from. Rubens himself copied a group of four horsemen in close combat. Leonardo not only commenced to paint his on the walls, but worked at it during the years 1504-5. The Florentine archives contain several notices of expenses of woodwork, scaffolding, colours, gold, plaster, &c.*

In 1506 he was called to Milan by Charles d'Amboise, vicegerent of Louis XII. of France. The Signoria obtained his promise of returning in three months. This promise he was not able to keep, and one of those correspondences between the two Governments took place which we often find in the annals of Art. This continued till 1507, the Florentine Signoria being powerless to reclaim her artist, who was detained in Milan by the power of the French Government.

The only other mention of the paintings is an entry on March 1st, 1513, which registers the cost of wooden framework to preserve the picture of Leonardo da Vinci, "*perchè la non si guastasse*" (that it should not be spoiled). The picture was spoiled, however; whether destroyed because unfinished, or whether, as Vasari says, Leonardo was unfortunate in his invention of a new vehicle for preparing the walls which had not the merit of being lasting, is not known.

So few of Leonardo's original works remain that we have to take his reputation rather from the estimation of his contemporaries than from our own judgment. The celebrated "*St. Anna*," the "*Adoration of the Kings*," and a "*Madonna and Child*"⁽¹⁾ exist only in cartoons more or less deteriorated by time. His great fresco, the "*Last Supper*," on the wall of the refectory of Santa Maria delle Grazie, at Milan—suffering as much from a badly prepared stucco, and the effects of an inundation in 1500, as from the vengeance of the French soldiers under Napoleon—was ruined long ago. His "*Nativity*," painted for Lodovico Sforza to send to the Emperor of Germany; his portraits of Scaramucco, captain of the Zingani, and the Canon of San Lorenzo, Donato

(1) Milanesi, *op. cit.*, vol. iv., p. 44-5.

(2) Cartoon in black chalk, now in the Royal Academy, London.

(3) Cartoons in the Uffizi, Florence.

Valdambrini; the cartoon of "Adam and Eve in Paradise," drawn for a Flemish arras; and the curious shield covered with reptiles which he painted for his father's *contadino*, are all lost.

The original works which have survived are scattered in different galleries, and, with one or two exceptions, hardly bear out his great reputation. Many pictures commonly attributed to him are doubted by those who have most studied the subject. The "Christ disputing with the Doctors," in the National Gallery, which for a long time was called a genuine work, and then "School of Leonardo," has at length been labelled "Luini." The Madonna in the Hall of the Tuscan masters at the Uffizi has delicacy carried to the verge of weakness, just as his sentiment often degenerates into sentimentality; in female faces he has a peculiar type—deep-set eyes with arched pencilled brows, a long straight nose, and a tiny little smiling mouth with very short upper lip. The expression is generally a set prim sweetness, which palls after long study.

The Louvre at Paris possesses a half-figure of "St. John the Baptist," with a cross in his hand, which returned to France by purchase on the death of Charles I., after having been given to that monarch by Louis XIII. There is also in the Louvre a picture of the "Virgin in St. Anna's lap," stretching forward to take the Holy Child, who is caressing a lamb on the ground. This would seem to be the original, of which the cartoon is in London. Other paintings in the Louvre attributed to Leonardo are not authentic enough to be spoken of, except the well-known *Mona Lisa* and "*La Vierge aux Rochers*."

Florence is extremely rich in drawings and studies by Leonardo, which no doubt formed part of the "*cose di Leonardo*," which Vasari says were the study of Fra Bartolommeo and other artists. Leonardo, during his residence at Milan, founded the Milanese school—of which Luini became so great an ornament—and was received into close friendship with Lodovico il Moro, to whom he played the part of David to Saul, delighting the stern ruler with his sweet music, playing a silver lyre which he had himself manufactured, and which had the curious shape of a horse's head. The three latter years of his life were passed in France, in the service of Francis I., who gave him a stipend of 700 scudi a year. He died a Christian death at Cloux on May 2nd, 1619.

Lorenzo di Credi¹ was one of Leonardo's chief followers in Florence, and so well imitated his manner that several of his works have passed under Da Vinci's name. Lorenzo's absolute master was Andrea del Verrocchio, in whose studio he no doubt conceived his admiration for Da Vinci. His own nature must have been very loveable, for Leonardo regarded him as a brother, and Verrocchio treated

(1) A replica, with slight alterations, is in the National Gallery.

(2) Lorenzo, son of Andrea di Oderigo Bardacca di Credi; born 1459, died 1537. Vasari's assertion that he was by name Sciarpelloni, but was called Credi from his master, a goldsmith of that name, is found to be untrue by the genealogies from the archives.

him as a son, allowed him to manage his expenses for him, and, if Lorenzo had permitted, would have made him his heir. Beyond a few portraits of Florentine celebrities, and some good copies of Leonardo da Vinci's works, Credi gave himself up almost entirely to religious paintings. His Madonnas, of which the Florentine galleries contain a great number, are charmingly conceived, and painted with pure feeling and finished execution. They possess the serious aim of the older masters with the more perfect execution of his contemporaries. In the "Nativity," in the Belle Arti at Florence, which was painted for the nuns of Santa Chiara, there is a charming mixture of Perugino's Umbrian dreaminess with the naturalistic grace of the Florentines. Credi shared with his friend Leonardo a love of flowers, and an appreciation of richness of embroidery and gems in dress. His method of painting was extremely careful and laborious; his colours were so finely ground that his work has at times the appearance of miniature painting. He took great trouble in purifying his oils, and rarely mixed his colours. He kept twenty-five or thirty different tints on his palette, and used a separate brush for each. It was natural that having so laborious a method he rarely attempted great works, and left several pictures unfinished at his death. Nevertheless he had several scholars, among whom were Giovanni Antonio Sogliani and Tommaso di Stefano, the former of whom imitated Lorenzo's careful style, but with less genius, and the latter was more famous for his bridge-building than for his painting.

Lorenzo retired in his old age to the Convent of Santa Maria Nuova, where he made a similar compact to that of Benedetto da Rovezzano at Vallombrosa, paying a certain sum to insure board and lodging till his death.

Bernardino Luini,¹ a most careful and minute painter, was another very successful pupil of Leonardo, who, until recently, has been robbed by his master of the credit of several of his best productions; a notable example is the "Christ disputing with the Doctors," already mentioned, in the National Gallery. He frequently worked in fresco—at Milan and elsewhere.

Strong as were the humanism and classic tone of thought, the convents of the fifteenth and sixteenth centuries still sheltered many of the best artists, who kept up the old religious spirit in Art. The highest conventual genius, and one that had a direct influence in forming Raphael's genius, was Fra Bartolommeo.² In spite of his secular education in the *bottega* of Cosimo Rosselli, and of his friendship for Albertinelli³—who had little serious about him, except his love for Art and for his friend—Baccio della Porta had a natural bias for the religious life. His art career commenced very early, for on his father's

(1) Born about 1470; died after 1530.

(2) Son of Paulo, a muleteer, who came from Soffignano, near Prato, where Bartolommeo was born in 1475, to settle in Florence near the Porta Romana; hence the boy was known as Baccio della Porta. He died in 1517.

(3) Son of Biagio di Bindo; born 1474; died 1515.

death, in 1487, Baccio began to support his step-mother and her little boys



THE VIRGIN AND CHILD. *Fresco Painting by LUINI.
In the cloister of the Certosa, near Pavia.*

by opening a studio in his house in partnership with Mariotto Albertinelli.

Baccio studied Masaccio and Lippi's works in the Carmine. Mariotto preferred the more classic school in the Medici garden; yet, with this different training, the styles of the two were so similar that in joint works they are at times undistinguishable; this is good proof that, after all, Albertinelli's chief teacher was Fra Bartolommeo himself. There is the same mixed unity and divergence in their lives. Three times did they form partnerships, and three times drift away from each other, the one towards the world, the other towards the cloister. Indeed, the last partnership was made within the walls of the Convent of San Marco, where, much to his more worldly friend's regret, Baccio had taken the vows under the name of Fra Bartolommeo. It was the influence of Savonarola which induced the artist to forsake the world; he did not, however, enter the convent until after the death of that remarkable enthusiast. So much did he feel that death, that in his grief he vowed to give up painting entirely, and, indeed, for four years he scarcely took a brush in hand. Savonarola has been blamed by some writers as one of the causes of the Decline; but in all his teachings we can find no word of his in disparagement of Art as a teacher and guide. In one of his sermons¹ he preaches eloquently on the intimate relation which ought to exist between the Beautiful and Good; and in another he appeals directly to the power of Art in the words, "You see that saint there in the church," pointing to a fresco, "and say, 'I will live a good life and be like him.'" It was only against the lowering of Art to a strictly humanistic use that he spoke, and a good proof of this is that the painters who still kept Art up to its first high aim as a spiritual teacher were those who adhered most earnestly to Savonarola—Fra Bartolommeo, the Della Robbias, Lorenzo di Credi, and Botticelli.

Baccio della Porta's career in the world is marked by the execution of the fresco of the "Last Judgment," in the Cemetery of Santa Maria Nuova. His fame as a monk stands on a broader basis, for, on resuming the brush, in 1504, he gave the world a series of important and exquisitely painted works, the feeling of which was serious and pure as that of Fra Angelico, and the execution scarcely inferior to that of Raphael himself. If to this purity and technical excellence he could have added a more free and poetic imagination, and a greater originality of conception, none would have surpassed him. It was, perhaps, the monkish habit of mental constraint which schooled his imagination and led to a certain conventionality in design, which is noticeable in all his pictures. They appear to be composed on geometric principles, so invariably do his groups take the form of circles, triangles, pyramids, &c. There is but little trace of Cosimo Rosselli's brilliant but crude colouring in his pupil's paintings: they show rather the influence of

(1) Sermon of fourth Sunday in Lent, A.D. 1495.

Masaccio and Lippi refined by the more delicate handling of Leonardo da Vinci. But there is also a richness of colour which is foreign to the Florentine school of that period, and which he probably learned from the Venetian masters when he visited Venice, in 1508. The third and last partnership with Mariotto Albertinelli was dissolved in San Marco, in 1512, after which



SALVATOR MUNDI. Painted by FRA BARTOLOMEO in A.D. 1516 for Salvatore Billi, to place in a chapel in the SS. Annunziata, Florence. Now in the Pitti Palace, Florence.

Albertinelli had his own studio in Via Val Fonda, where he trained pupils and painted pictures, though none of his later works ever equalled the beautiful "Salutation," dated 1503, which is the gem of the Hall of Tuscan masters in the Uffizi Gallery.

Fra Bartolommeo, on the contrary, brought forth his masterpieces when working alone; to this time belong the figures of "SS. Peter and Paul," in Rome; the much-disputed "St. Sebastian," which is said to have been rediscovered at Toulouse; the exquisite "Madonna della Misericordia," in the Belle Arti at Lucca; the "Salvator Mundi," in the Pitti Palace; the cartoon of the "Conception," or, as Vasari calls it, the "Patron Saints of Florence," in the Uffizi; and the "Pietà" in the Pitti Palace, which is full of tender feeling, graceful in composition, and rich in colouring. Lucca is especially rich in Fra Bartolommeo's works, for he painted a great deal for his friend Santi Pagnini, at one time Prior of the Convent of San Romano in that city. The "Madonna della Misericordia," which was done in 1515 as a votive offering for the Church of San Romano, is a grand work; rich in the extreme in harmonious colouring, and full of earnest religious feeling: the group of imploring citizens gathered beneath the mantle of the protecting Madonna shows in every face and figure a master hand. Nor is the "Madonna and Saints" in the Duomo less beautiful, though more simple: the mellow colouring is inimitable. All the later years of Fra Bartolommeo's life were passed in ill health, the winters spent in the convent, the summers in the mountain retreat of the order at Pian di Mugnone. There are works left in almost every stage of progress, so that his method is quite patent to us. He prepared his panels or canvas in the traditional manner by overlaying them with a stratum of plaster, on which the subject was drawn with a stylus; then he put in his entire shadowing with a dark medium, as though he were painting a chiaroscuro picture, and finally coloured over that. Unfortunately, lamp-black formed one of the ingredients of the under-tint, as it did in the paintings of Leonardo da Vinci and Albertinelli, for they are all under the disadvantage of the black tint working up to the surface in process of time.

Of Fra Bartolommeo's scholar, Fra Paolo, it is unnecessary to speak; his works were either imitations of his master's or painted from his designs, of which Fra Paolo became the heir. He showed no independent genius, and had no effect on the history or development of Art.

Although, chronologically, Perugino would precede the artists of whom we have written; yet, from his position as Raphael's master and the one who formed his first style, he stands as the immediate precursor of the great artist, and he rests not only on his pupil's fame, but takes a special rank by his own excellence. In Perugino were concentrated all the beauties of the Umbrian school, which Niccolò di Foligno had foreshadowed in his refined and earnest paintings. The marks of the school are intense and serious expression, a sombre but pure and dreamy colouring, and a soft, highly finished execution.

(1) Pietro, son of Cristofano di Pietro Vannucci, of Città della Pieve, near Perugia; born about 1446, died 1524.

Niccolò di Foligno, the leader of the school with Perugino, was slightly his senior in years. Vasari, misreading a Latin expression, "Nicolaus Alumnus Fulginie," which is a poetic way of saying "brought up in Foligno," has called this artist Niccolò Alumno,¹ quite without foundation. He was one of the



ST. CATHARINE. By NICCOLÒ DI FOLIGNO
In tempera. A.D. 1497.

most perfect Umbrian masters, his works being strongly tinged with that dreamy religious mysticism which makes the charm of the school. They are to be found in the churches of Umbria and the Marches of Ancona. One of them, a "Madonna," in San Niccolò, Foligno, was taken away by the French, but was afterwards restored to its original altar, excepting only the "predella," which is still in the Louvre, and consists of five small scenes from the life of Christ. The altar-piece itself is in several compartments, and is a very elaborate composition.

Perugino's excellence is attributable to no special master. It is not known whether he was the pupil of Niccolò di Foligno, to whose expression and colouring he assimilates; or of Benedetto Bonfigli, whose style he greatly surpassed; or of Piero de' Franceschi; or of Fiorenzo di Lorenzo, whose works in Perugia show a certain delicacy of treatment

(1) Niccolò di Liberatore, born 1430, died 1502.

and to other parts of Italy, imbibing knowledge of Art from many masters, but forming his own peculiar style, which became a type in its turn.



CENTRE PORTION OF THE "CHRIST GIVING THE KEYS TO PETER." By PERUGINO.
In the Sistine Chapel, Rome. About A.D. 1483.

Like others of his time, he was of a complex character, with a seeming discrepancy between his artistic and moral temperament. In reality he was not a religious man and had little faith; his aims were not high, his chief object

being to grow rich. Yet no artist except Fra Angelico has reached such a pure strain of devotion in his compositions. This is, perhaps, because he isolated his artistic feelings from his actual life, and they led him by a natural instinct to select as models the most beautiful things he saw; and he chose the enthusiastic faces of the many followers of St. Francis, whose influence still brooded over that green Umbrian valley, and whose votaries fought daily an earnest spiritual fight against the cruelties, coarse vices, and fierce wars raging everywhere around them.

In Rome, Perugino was employed, in 1480 and the following years, with his contemporaries in the Sistine Chapel. Here he painted five frescoes, the "Assumption," "Birth of Christ," and "Finding of Moses," on the wall behind the altar; and, besides these, the "Baptism of Christ" and "Christ giving the Keys to St. Peter." The three first were destroyed to make room for Michelangelo's "Last Judgment," but the two last remain still, and are more in the Florentine than pure Umbrian style. We give an illustration of the centre portion of "Christ giving the Keys to St. Peter."

Four circular frescoes in the Stanza of Raphael are also by his hand. They are religious allegories, one of the "Trinity" and another of the "Eternal Father;" the other two are difficult to interpret. Their preservation is due to Raphael's reverence for his teacher, for he would not allow them to be destroyed when he undertook to decorate the room. One of Perugino's finest works was a charming painting of the "Deposition from the Cross," which he did for the nuns of Santa Chiara in 1495, and which is now in the Pitti Palace. A more touching representation of holy grief was never painted; his exalted religious sentiments here find intense outlet of expression. The only point of weakness is the figure of the dead Saviour. He painted some frescoes in the Jesuit convent outside the Porta Pinti, but his works perished in the destruction of the church during the siege.

The "Pietà" and "Christ in the Garden," which he painted for the Convent of San Giovanni, at the Porta Romana, are now in the Belle Arti at Florence, and bear all the marks of his style after study in that city. The "Pietà" seems to have been a favourite subject with him: he repeated it in fresco above the door of San Pier Maggiore, and again in Santa Croce; in the Servite Church of Città della Pieve, in 1517; and in Santa Maria Maggiore, at Spello, in 1521. There are several studies for the subject among his designs in the corridor of the Uffizi. The more usual form of his altar-pieces, however, was that of the "Santa Conversazione"—a Madonna enthroned above, with exquisite angels flying around her, and a group of saints, usually disposed in a straight row, standing below in ecstatic isolation from each other and from the world; against a background of the peculiar sombre bluish-green under a pale golden sunset,

which seems peculiar to the Umbrian landscape. This is the composition which not only Raphael, but also Fra Bartolommeo and Andrea del Sarto, often took as the basis of their altar-pieces; indeed, so much was the arrangement adopted that it became known under a generic name of "Santa Conversazione." The chapter-house of the Convent of Santa Maria Maddalena dei Pazzi preserves intact a splendid fresco by Perugino, which occupies three arches. In the centre is a "Crucifixion," of which the Christ is exquisitely painted and the kneeling Magdalen very graceful. On the right are the weeping Madonna and St. Bernard kneeling; on the left stand St. John the Evangelist, and St. Benedict, who kneels with his arms crossed upon his breast. A truly Peruginesque landscape forms the wide background. The freshness of the colouring is quite uninjured, and the work stands as one of the finest of this master's frescoes. His panels in oil may be studied in almost all European galleries, for on his return to Perugia he started a school, and with the assistance of his many scholars executed an immense number of paintings. It was here that his happy domestic life was passed with his wife, Chiara, whom he had married at Fiesole in September, 1493—that wife of whom he was so proud that he would often adorn her comely head with his own hands, and whom he liked to see well dressed in the house and out.¹ Here his seven sons and daughters were born, and grew up among his saints and angels. The effect of his art on them seems to have been not to make artists of them—for only one, Giovanni Battista, became a sculptor—but to work on their devotional feelings, for of three daughters two became nuns. Giovanni Battista must have inherited and abused his father's love of money, as he was condemned for theft by the "Otto" of Florence on September 7th, 1538.

A kind of jealousy existed between Perugino and the impetuous Michelangelo, who, strong in his knowledge of anatomy and perfection of form, designated Perugino's decorous works as "goffo" (rude); on which Perugino appealed to the magistracy of the "Otto" against the slander. A fair comparison of the paintings of the two artists will certainly not admit of the application of the word "goffo" to Perugino. It is probable that what Michelangelo meant to express was that Perugino was conventional in style, adhering to the good old Florentine tradition that Art should be dedicated to spiritual expression, and holding that in emblematising a soul clad in righteousness, one cannot better express it than by a pure, earnest body clad in beautiful raiment. Michelangelo, the prophet of classic revivalism, had cast off the trammels of tradition, and with them the need of clothing either for the soul or body. His dogma was form for its own sake, without anything extraneous. Yet, in lacking the freedom of the classic school, Perugino lacked one of the elements of Art—he had little variety of originality. His serious earnestness had a certain amount of feeling, the

(1) Vasari, "Vita di Pietro Perugino."

ecstasy of his saints and the innocence of his celestial angels a fixed style of supernatural purity, but we may seek in vain in Perugino's works for any lively expression of human passion or feeling and excited scenes of real human life—for, in fact, any living action. He had attained a certain purity of type, and manufactured his pictures in numbers. The greatest freedom of thought to which he attained is in the Sala del Cambio at Perugia; but from the subjects—Biblical scenes, sibyls, prophets, allegoric figures of virtues, &c.—it seems probable that he took the general idea from the Sistine Chapel. The more liberal imagination of his young scholar, Raphael, whose hand is visible in many parts, may also have assisted his compositions. It would be an almost impossible task to give an authentic list of Perugino's pictures, for so many of his designs were coloured by his pupils in the Perugian studio, that among the innumerable paintings which pass under his name not one-half are the veritable work of his hand, although many, the execution of which is inferior, are still his in composition.

Next after Raphael the greatest of Perugino's associates was Pinturicchio, or rather Bernardino da Perugia.¹ As Pinturicchio was only eight years younger than Perugino, it is more likely he was his assistant rather than scholar. Indeed it is supposed they had been fellow-pupils of the same master, either Bonfigli or Fiorenzo di Lorenzo. In their works, however, there is little sign of a common training. Pinturicchio enlarged his style, and had a very much richer imagination. He became a great historic painter, his large frescoes bearing the trace of a powerful mind, a facility of expression and action, but in some cases of a hasty superficial manner which mars the perfection of finish.

He was Perugino's assistant in the Sistine Chapel before 1484, after which, through the patronage of the Popes Innocent VIII. and Alexander VI. (Borgia), he struck out an independent career as fresco painter. For Innocent VIII. he painted some rooms in the Belvedere of the Vatican, with landscape views of the principal cities of Italy, besides several Madonnas and religious frescoes in the churches of San Pietro and Santa Maria del Popolo, &c., and Pope Alessandro VI. employed him to decorate what is called the Torre Borgia. Three rooms are by his hand; in the first are seven scenes from the New Testament; in the second a curious mixture of subjects—Egyptian mythology fills the large spaces, Christian legends the lunettes; the latter is vulgarised by Giulia Farnese being depicted as the Madonna, and Pope Alexander as one of her adorers. The third room has for its keynote the difference of divine and human justice—"Lot led from Sodom by the Angels" figuring the first; the "Judgment of Trajan towards the Widow" for the second. The lunettes have personifications of the

(1) Bernardino, son of Benedetto di Biagio; born 1454. died. 1513. alone and poor, forsaken by his unfaithful wife, *Grania* di Niccolò da Modena.

seven liberal arts.¹ All these show much greater frankness of thought and freedom of handling than the works of the Umbrian school generally.

The frescoes in the Church of Ara Cœli, representing the life of St. Bernard, are much more conventional, but wanting in softness. The best preserved of Pinturicchio's frescoes are those in the Library of the Duomo at Siena, which were a commission given by Cardinal Francesco Piccolomini (afterwards Pope Pius III.) on June 29th, 1502, and which represent scenes from the life of the Cardinal's ancestor, Eneo Silvio Piccolomini (Pope Pius II.). The contract,² which is very long and full, is still in existence, and goes far to disprove Vasari's assertion that Raphael made all the cartoons.³ One item reads thus:—"Sia tenuto fare tutti li disegni delle istorie di sua mano in cartoni et in muro, fare le teste di sua mano tutte in fresco et in secho, ritocchare et finire infino a la perfectione sua." (He [Pinturicchio] is bound to make all the designs of the stories by his own hand in the cartoons and on the walls, to paint all the heads in fresco,



THE DEPARTURE OF ENEO SILVIO TO THE COUNCIL AT BASLE.
Fresco by PINTURICCHIO. A.D. 1503-6.
In the Library of the Duomo, at Siena.

(1) These are Grammar, Dialectic, Rhetoric, Geography, Arithmetic, Music, and Astrology.

(2) This contract is given entire in Milanesi's commentary on Vasari, vol iii., p. 5195-22.

(3) This is asserted in the life of Pinturicchio; in that of Raphael, Vasari says he did some of them, "fecerunt alcuni dei disegni," &c.

to retouch in tempera with his own hands, and to finish them to perfection.) The Cardinal on his part was to provide for the painter a house near the Duomo free of rent, and to supply wood for scaffolding, and sand and plaster for stucco. As each fresco was finished he was to be paid fifty gold ducats; two hundred ducats besides to be given when the entire work was done. There is proof of Pinturicchio's continued residence in Siena from 1503 to 1506. That his young friend, Raphael, was in Siena about that time, and assisted him in drawing the cartoons, seems probable, as three of them show unmistakable signs of his hand,¹ but whether he merely put into form Pinturicchio's sketches or designed them himself there is no proof.

The frescoes by Bernardino in the Church of Santa Maria Maggiore at Spello, in Umbria, prove that Pinturicchio at his best was not only capable of grandness of design, but of masterly execution. They are signed and dated 1501, and represent the Annunciation; the Epiphany, with wide landscape background; and "Christ disputing in the Temple," a very full composition, with a great deal of naturalistic painting in it. On the roof are four sibyls. Several of his altar-pieces exist in churches around Perugia. Pinturicchio had a true feeling for the nobility of Art—although, like most other painters, circumstances had rendered him dependent on patronage—for it was his favourite maxim that "an artist never reaches so great a height of excellence as in the works which emanate entirely from his own mind, independently of the taste of princes and other patrons." From the time of his undertaking the frescoes in the Library at Siena, Pinturicchio appears to have made that city his abode, for two sons and a daughter were born to him there, between the years, 1506 and 1510, of his wife Grania, a daughter of a Modanese named Niccolò. The year after the daughter's birth he purchased an estate called Il Chiostro, in the commune of Pernina. But though prosperous in worldly possessions, the unfortunate Bernardino was far from happy in his domestic life, as we learn from a contemporary writer, Sigismondo Tizio,² that his perfidious wife went away with a Perugian soldier named Giovanni di Paolo, and left Pinturicchio shut up in his house in the last stage of illness to die alone, on December 11th, 1513.³ Of Pinturicchio's artistic associates in Perugino's school a few became eminent in Art. Benedetto Bonfigli, a Perugian, assisted Pinturicchio in the Vatican in Rome, and painted a Crucifixion and Apostles in the nave of San Giovanni in Laterano; and Gerino d'Antonio Gerini, of Pistoja, was an imitator of Perugino's style, whose works are chiefly at Pistoja and the towns in the Casentino.

(1) One, "The Cardinal Piccolomini going to the Council of Basle," is in the Florence Gallery; a second, "The Meeting of Frederic III. with Eleanor of Portugal," is in possession of Signor Baldeschi, of Perugia; the third, "Enco Silvio before Pope Eugenius IV.," is in the Chatsworth Collection.

(2) See Crowe and Cavalcaselle, vol. iii., p. 287.

(3) See Vermiglioli, "Memorie," &c., pp. 186-190; also Milanesi, "Annot. Vasari," vol. iii., p. 505, note 1.

(4) Author of a history of Siena, hitherto unedited.

We have now to speak of the greatest of Perugino's scholars, he whose name stands on the very summit of Art—Raffaello Sanzio,¹ of Urbino. Raphael's name has been so associated with that of Perugino that, perhaps, not enough importance



MADONNA AND SAINTS—WITH THE RESURRECTION. By GIOVANNI SANTI.
Fresco, at Cagli.

has been attached to his father's influence on his artistic training, and on his

(1) Son of Giovanni Santi (or Sanzio), of Colbordolo, a small town near Urbino, and his wife Magia, daughter of Battista Ciarla. Born April 6th, 1483; died April 6th, 1520 (Good Friday).

poetic and artistic temperament. Indeed, overshadowed as he is by the greater brilliance of his son, Giovanni Santi's own claims to artistic merit have been a little overlooked. Yet good altar-pieces and frescoes in many churches in and around Urbino, Fano, Cagli, and Pesaro testify to his proficiency, and prove that though, owing to his isolation from the great centres of art-progress, he still kept up the older dry manner, yet as far as he was able he brought nature to bear on his art.

Nor was the poetic vein wanting. His long chronicle in verse to the glory of his friends and patrons, the Dukes of Urbino, displays here and there strong poetic instinct, and besides shows a mind deeply read in both classic and mythologic lore, as well as in Dante and the authors of his own nation. These, then, are the first influences which formed the mind of Raphael. His birth-inheritance was art and poetry; his early training a pure family affection, his happy childhood's days being passed with a gentle, loving mother and widowed aunt, Santa, and his kind old grandfather, Sante, who had a welcome place at the hearth of his son in the roomy handsome house which he had bought in Urbino. From his infancy Raphael handled the pencil and the brush, and advanced so far that he assisted his father in more than one altar-piece before he was twelve years of age. While he was yet a child, troubles assailed the peaceful household; the old grandfather, the gentle mother, and a baby sister were taken away by death, and Giovanni, in despair at his lonely hearth, married again; but, alas! Bernardina was no second Magia; she had a temper which greatly disturbed the peace of the household. Giovanni did not long survive this marriage, but died on August 1st, 1494, leaving Raphael to the joint guardianship of the step-mother and his uncle, Bartolommeo, a priest.

The gentle soul of the boy was constantly vexed by the unseemly disputes of his guardians, and all the wealth of his affection was given to his own mother's brother, Simone Ciarla, by whose judicious advice Raphael was removed from the miseries of his home and sent to pursue his artistic studies under Perugino.

If under his father, painting had seemed to him a great thing, what must his enthusiasm have been in Perugino's large and crowded studio, a very forcing-house of the art of the sixteenth century? Here were Andrea of Assisi, called "l'Ingegno;" Bernardino di Perugia, known as Pinturicchio; Usebio di San Giorgio; Gian Niccolò Nanni; Francesco Uberti (called "Il Bacchiacca"), from Florence, and his brother; Giovanni di Pietro, famous as "Lo Spagna;" Domenico di Paris Alfani; Gaudenzio Ferrari, and a dozen others less notable. They were devoted and enthusiastic students, but in a short time the boy Raphael surpassed them all. One of his early studies is still in the sacristy of the Church of San Pietro Maggiore at Perugia, and is a group of the

"Infant Jesus with St. John the Baptist," taken from a large composition by Perugino called the "Family of St. Anne," now in the Museum of Marseilles. Several of his drawings from Perugino's pictures are in the Venice Academy. At length he was set to try his hand at an original subject, and chose that of St. Martin on horseback. This drawing, which would now be priceless, was thought so little of by Perugino that he took it as a stray leaf and made a sketch for his own painting of the "Baptism of Christ," on the back of it.

The dreamy sweetness of the Umbrian school harmonised with Raphael's own temperament; and some of his youthful paintings are marked by a poesy which his later ones, more perfect in style and touch, yet lack. One of these is a charming Madonna in the collection of Count Staffa at Perugia—a landscape in early spring, the trees hardly budding, the snow yet lying on the distant hills. The youthful Virgin walks along the fields with her Child in her arms, showing it the book she is reading. In another, of about the same date, he goes into an allegory of what might be his own life. A knightly youth lies asleep at the foot of a laurel-tree and dreams that two women—Ambition and Pleasure—appear to him, one offering glory, the other enjoyment. To win the glory, Ambition gives him a sword and a book; a steep rock rises behind her. Pleasure, clad in jewels and coming from a richly watered valley, offers but a fading flower. This picture is now in the National Gallery, London. That Raphael made his hero choose the glory is expressed in his own life, and needs not the laurel-leaves, overshadowing the dreaming brow, to testify. While still in Perugino's school, he went to Siena to visit his friend and senior, Pinturicchio, and assisted him, as we have seen, in his designs for the frescoes of the library. This was in 1502-3. At this time the master, Perugino, employed him often to assist in his own paintings. His hand is especially visible in the "Resurrection," of the Vatican Gallery, and also in the "Virgin adoring Christ," whom an angel presents to her, which is now in the National Gallery, London, and in the decorations of the Sala del Cambio, Perugia. He even obtained some orders for himself, such as that for a banner for the Church of the Trinità in Città di Castello, and the "Crucifixion" painted for the Dominican church in that town, now in Lord Dudley's collection. The banner has a conventional painting of the "Trinity," and a more original one of the "Creation" on the other side. They are both in the style and colouring of Perugino. As yet his genius had not opened its wings for independent flight. A third order in Città di Castello was for the "Coronation of Nicholas di Tolentino," a more ambitious allegorically painted subject, once in the church of the Augustinian monks, but which was sold by them to Pope Pius VI., in 1789, and was subsequently cut up and dispersed. The sketch for it is in the Wicar collection at Lille.

In 1504, Raphael quitted Perugino's studio, rightly feeling that his genius

wanted expansion, the calm Umbrian manner so ruled by tradition not sufficing him as a means of expression. Yet that style was so strongly imbibed that it is sometimes difficult to distinguish between his hand and Perugino's. He did not hesitate either to take his master's compositions, as may be seen on comparing the two "Sposalizi"—Raphael's in Milan, and Perugino's in Caen. This seems, however, to be admissible, as, although the "art guide" of the monk Theophilus was no longer the rule for artists, there was still a certain traditional mode of treatment of given themes which was handed on from master to pupil, subject, of course, to slight individual variations.

From the studio the youth returned to his native home, where he entered into the refinement of courtly life, and was present at the restoration of Duke Guidobaldo, in 1504, after his defeat and flight from Cæsar Borgia in the preceding year. The Duke evidently gave him the run of the palace, for his sketch-book in Venice has, besides a drawing of the town, several outlines of portraits of ancient philosophers and poets from the paintings in the Duke's library. No doubt these proved useful to Raphael in after-years for his "School of Athens." Guidobaldo was not at that time in a position to be a patron on a large scale, but during his sojourn Raphael painted a few small pictures for him—a "Christ in the Garden," marvellously finished; a "St. George" and the "St. Michael" now in the Louvre, which, it is said, he painted on the back of a chessboard. Indeed, genius is never to be balked for want of materials. We are told that Raphael's "Madonna della Seggiola" was sketched on the head of a barrel, hence its shape. He was so struck by the beauty of attitude in a young mother nursing her baby on a doorstep in the country, that he caught up the first material at hand to sketch the group. There exists also the head of a child beautifully painted by him on an ordinary brick.

Giovanna della Rovere, the sister of the Duke of Urbino, did him a service greater than pecuniary gifts: she gave him a most kind letter to the Gonfaloniere of Florence, in which she recommended the gifted youth to his especial care, saying, "As the father, who was dear to me, was full of good qualities, so the son is a modest young man of distinguished manners, and thus I bear him an affection on every account, and wish that he should attain perfection."

This letter, added to his own reputation, gave the young man an honourable reception among the art-loving nobles and burghers of Florence, and placed him at once in the best artistic society. Here he studied Masaccio in the Carmine, and Leonardo da Vinci in his cartoon in the Hall of the Pope, imbibing the truth to nature of one master, and the science of the other. He filled his sketch-book with drawings of Leonardo's horsemen and characteristic heads, and grafting the free Florentine manner on the dreamy Perugian style, his first transition began. The "Madonna del Gran Duca," now in the Pitti

Gallery, is the first work which shows this blending of styles. In 1505, he returned to Perugia to finish an altar-piece for the nuns of Sant' Antonio da Padua,



THE VIRGIN AND CHILD ("Della Casa Niccolini"). By RAPHAEL. A.D. 1508.
In the possession of Earl Cowper, at Panthanger.

in which he had commenced a beautiful "Coronation." The infant is draped according to the wish of the nuns. This picture is now in the palace at Naples.

One of Raphael's few frescoes—a "Trinity," with six saints below—was executed, in 1505, at San Severo. The composition of the different celestial

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and terrestrial groups shows a study of Fra Bartolommeo's "Last Judgment," which Albertinelli had finished in the Cemetery of Santa Maria Nuova before Raphael's first visit to Florence. The fresco of San Severo has a free execution, and some noble drawings of drapery; he left it unfinished to return again to Florence and Perugino completed it later.

There is little wonder that the charms of Florence attracted the enthusiastic young genius: there was enough in that brilliant city to satisfy both his artistic and intellectual being. He was an earnest member of the coterie which met in Baccio d'Agnolo's studio, where he discussed Art enthusiastically with Filippino Lippi, Benedetto da Majano, Sansovino, the brothers San Gallo, Granacci, and sometimes even Michelangelo himself. He was the frequent guest and friend of such men as Lorenzo Nasi, Bembo's friend Taddei, and the intellectual members of the Strozzi, Pandolfini, and Rucellai families; and if he were tired of the great world, he could enjoy quiet, happy hours in talking of Art with the gentle Fra Bartolommeo in his convent, in learning from him the secrets of that rich colouring which he had brought from Venice, and in passing on to him the knowledge of architecture and perspective which his fellow-townsmen and constant friend Bramante had taught him. One or two of his well-known works are dated during this second Florentine visit—the "Madonna del Cardellino,"⁽¹⁾ painted for Francesco Nasi; two Madonnas for Taddeo Taddei; portraits of Agnolo Doni and his wife, who was a Strozzi, and two other female portraits in the Pitti and Uffizi Galleries.

The love for travel and a wish to know all the great artists of the day had taken possession of Raphael's soul. He must next go to Bologna to see Francia and his works, and exchange portraits and sketches with him,⁽²⁾ and thence to Urbino, where Duke Guidobaldo was now holding court in all the brilliance of his father's time. It is probably to his intimacy, even from his infancy, with the refined intellectuality of the court of Urbino that we shall find the source of the unvarying refinement and polished feeling in all his pictures which is a characteristic of the painter himself. Style and colouring may be learned from different masters, but the tone and feeling of an artist depend entirely on his own mind, and that is formed by his individual training. At the court of Urbino at this time the young artist made many of his most important friends for after-life, such as Baldassare Castiglione, and Pietro Bembo, not yet a Cardinal, but one of the most polished courtiers. It is difficult to recognise the Bembo of Leo X. as the enthusiastic "Signor Pietro," whose discourse on intellectual love, as given in the "Cortigiano," was so exalted that Signora Emilia Pia, seeing him in wrapt reverie after it, exclaimed, "Take care, Signor

(1) In the Tribune of the Uffizi Gallery.

(2) See the letter of Raphael to Francia, dated September 3th, 1508, given in Milanese's "Vasari," vol. iii., p. 552-3.

Pietro, that your soul does not run away with your body!" Probably the discourse as given there is more an emanation from Castiglione's own highly wrought mind, than a speech by that Bembo whom he has made its interpreter.

The "St. George," now in the Hermitage, St. Petersburg, was painted by Raphael at this time; Count Castiglione being sent to England to present it to Henry VII. in the Duke's name, and to receive for him the Order of the Garter. Raphael also painted some portraits of the family of the Duke, and two Madonnas, as well as the picture of the "Graces," taken from the antique group in the library of the palace. His own likeness, now in the Uffizi, was painted at this time as a present to his favourite uncle Ciarla. From here he returned to Florence, where Michelangelo's cartoon of the "Soldiers bathing" was now hung in the same hall as Leonardo's, and all the enthusiastic young artists of Florence spent hours in drawing from it. Four or five of his well-known Madonnas were painted here, as well as the beautiful "St. Catharine of Alexandria," which is in the National Gallery; and that gem of his works, the Virgin, known as "La Belle Jardinière," in the Louvre. It is dated 1508; a lovely young mother is seated among the flowers, with a loving infant clinging to her knees; the baby, St John, kneels at her side. The sentiment is purity itself. The altar-piece known as the "Madonna del Baldacchino," now in the Pitti, was painted in 1508. In it he had so closely approached to the style of Fra Bartolommeo that the work would almost pass as one of his; it is an instance of the great receptivity of Raphael's genius. The whole course of his artistic friendships and admirations may be found impressed on his paintings, yet none of them remained long enough to render his style imitative; each impression got assimilated by his own genius, he taking the best of them all, till his name became a synonym for perfection. To the year 1508 also belongs the famous Panshanger Madonna, "Della Casa Niccolini," of which we give an engraving.

Although there was plenty of private patronage in Florence after the death of Lorenzo de' Medici, yet the greatest field for artists was in Rome, where three successive Popes were improving and adorning the Vatican, and rebuilding San Pietro. The Florentine artists drifted off one by one to that city, and thither also went Raphael. He entered under good auspices: his old friend Bramante was already established there, his courtier-acquaintance, Baldassare Castiglione, was in the court of Julius II.; his father's and his own faithful patron, the Duke of Urbino, gave him a recommendation, and the young painter was soon employed on the frescoes in the Stanza della Segnatura, where Bazzi had already finished the ceiling. In these frescoes Raphael had the same object as the old masters—to make them eloquent; but his is the eloquence of a more educated century: instead of the old emotional subjects, all is intellectual and of deep meaning. The hall was to be used for signing

bulls and orders for the government of the Church, and so Raphael's paintings refer to the great branches of Religion and Justice. The first, Theology, called the "Dispute on the Holy Sacrament," is an emblem of the connection of man with God by the Eucharist. Above is the Trinity, and the Saviour and Virgin enthroned amid the host of heaven. A circle of apostles, saints, and martyrs fills the clouds below them; the Holy Spirit descends to the earthly



THE BATTLE

From the fresco in the "Sala di Costantino," in the Vatican, Rome.

The scene is laid on the left bank of the Tiber; the chain of the Monte Mario Hills, with Mount Janiculum and Pont spear levelled at Maxentius, who, with his army, is driven back into

group beneath, which is composed of the fathers of the Church, the clergy, philosophers, and symbolic figures of Heresy, Schism, and Paganism being brought under the influence of Theology. As emblems of the influence of the Arts on Religion he has introduced Fra Angelico and Dante, the Christian painter and poet. The next wall is occupied by the "Parnassus," as a symbol of Intellectual Government. Above this is a most beautiful allegoric figure

of Poetry, an inspired female figure, seated in the clouds, ever nearing the heaven on which her glance is fixed; her flowing garments are strewn with stars. The conception of the "Parnassus" was greatly influenced, either by Castiglione himself, or by his book, "The Courtier," as several figures are derived from it. The third great painting was the "School of Athens," in which various groups of the ancient philosophers and teachers are placed beneath a



IV. CONSTANTINE.

Designed by RAPHAEL and executed after his death by GIULIO ROMANO.

Molle on the right. In the centre of the picture Constantine is dashing across the battle-field on a white horse, with a e Tiber. This grand composition is nearly eighteen feet in length.

fine perspective of arched architecture. If the conception was his own, it proves Raphael to have been a good student of Plato, and learned in classic lore, for every sage of Greek antiquity is appropriately introduced, and the classic feeling carried out consistently. One wishes, however, that he had chosen Greek architecture for his background, instead of Roman. The fourth wall is occupied by the painting called "Jurisprudence," and the allegoric

figure above is Justice. All these great paintings are connected by smaller ones, and by allegoric and mythologic subjects in the roof, which have a thread of connection running through them so far as to make the whole a kind of epic poem on human justice and judgment. The whole room shows Raphael at his best--free and masterly in handling, noble in drawing, deep and full of meaning; he has proved himself at once a poet and artist of great genius.

Of the easel pictures of this date we may name the "Madonna di Foligno,"



THE SCHOOL OF ATHENS. Fresco by RAPHAEL. Begun A.D. 1508.

In the Stanza della Segnatura, in the Vatican, Rome.

painted, in 1511, for Sigismondo di Foligno, the Pope's secretary, in which a lovely Madonna is seated in the clouds before the moon, with a circle of misty angelic forms around her like a halo; four saints and the Raphaelesque *putto* are grouped below. The portrait of Bindo Altoviti and that of a woman, thought to be the Fornarina, now in the Tribune at Florence, were done in 1512, as well as the Madonna in the Bridgewater Gallery, and the Holy Family in the Naples Museum, which was painted for Lionello Pio da Carpi.

(1) In the Pinakothek at Munich. It has long been misnamed as Raphael's own portrait, but it is not the least like him.

This is a very charming subject: the two mothers and their children are seated on a ruin; St. Joseph is walking under an arcade.

In 1512, Raphael began the next room in the Vatican, known as the "Stanza d'Eliodoro," from the subject of the principal fresco. The lesson he meant to teach in this room is the Old Testament foreshadowing the New. The promises of God to the Patriarchs are shown in the subjects of Noah and his sons, Abraham and Isaac, and Jacob's Dream. The old dispensation of wrath, as contrasted with the love of the new, is figured in Moses and the burning bush.



THE DEFEAT OF ATILIA. Fresco by RAPHAEL. Begun A.D. 1512.

In the Stanza d'Eliodoro, in the Vatican, Rome.

Heliodorus is being driven out of the temple, where he was taking the money destined for the widows and orphans, by three beautifully drawn avenging angels, one on a white horse, the other two on foot, clad in graceful flying garments. The grouping, action, and feeling of this work are all splendid, the colouring almost perfect. So well harmonized and fine is the composition that we can feel deeply for the chagrin of the artist on being forced, by the self-will of Pope Julius II., to put him into the picture on his papal chair borne by four attendants. He has softened the anachronism as well as he could by centering all the interest on the wonderful group of avenging angels and Heliodorus, and

by introducing the Pope as a spectator in the extreme left-hand corner. The same love of prominence led Pope Julius II. to be introduced into the second great fresco of this room, the "Miracle of Bolsena," which was the origin of the festa of Corpus Christi. In this, Raphael, having in the Heliodorus shown the power of God to avenge, shows his power to convince. The doubting priest sees the living blood drop from the wafer he has consecrated. The humble faith dawning in the sceptical soul is given marvellously in the priest's countenance. Before this fresco was finished Julius II. died, on February 22nd, 1513; and Leo X. (Giovanni de' Medici) was proclaimed Pope in his place. The loss of a patron to Raphael only resulted in his gaining a still more profuse one; and the work in the Vatican proceeded, with this difference, that the subjects had to include the figure of Leo X. instead of his predecessor. Thus, the "Release of St. Peter from Prison," in three scenes, which occupy the third wall, is an allusion to the escape of Leo X. from the French prison after the battle of Ravenna, and to emphasize this Raphael has clad his Roman soldiers in sixteenth-century armour. Again, the fourth wall, which represents Bishop Leo going out to appease Attila in A.D. 452, the artist's first sketch, which was entirely mediæval, had to be altered and Leo X. substituted for his ancient namesake, in order to symbolize the driving out of the French under Louis XII.

Such are the shackles which patronage imposes on Art, and it is only one more proof of Raphael's transcendent genius that, in spite of these arbitrary alterations of his conceptions, he has yet made perfect works of Art, brilliant in colouring and chiaroscuro, rich in composition, and full of fine feeling. In the court of Leo X., in which Raphael freely mingled, the classic furor which pervaded it took full possession of him. His old friends Bembo, now the Pope's secretary, and Baldassare Castiglione, Sadoletto, and Sanazzaro, by their devotion to classic poetry and literature, tried to recall the manners and language of ancient Rome; while the great patrons of Art, Agostino Chigi, who filled his halls with painters, and Cardinal Ippolito de' Medici, with his three hundred poets, brought back the days of Mæcenas and his clients. In all this classic revivalism nothing less would content Raphael than to recall old Rome herself. He and his assistant, Giovanni da Udine, spent hours among the ruins, the youth taking sketches of arabesques from the moulded decorations of the palaces, and the artist taking measurements and, with the assistance of a translation of Vitruvius, trying to restore the palaces themselves. Leo X. made him superintendent of the excavations, but this was more for the purpose of choosing marbles for the re-edification of San Pietro, than for entering into Raphael's Utopian views. He had opportunities, however, of building several palaces on the antique model, one of which was his own house in Borgo Nuovo,

the palace of Giovanni Battista Branconio dall' Aquila, in Borgo San Pietro, and the houses of Jacopo da Brescia and Cavaliere Coltrolini in Rome, besides the Pandolfini and other palaces in Florence.

This was the time of his greatest prosperity; rich, courted, and honoured, the years in Rome rolled by, each one marked by the production of paintings ever increasing in excellence. The Cardinal Bibbiena proposed to unite him in marriage with his niece Maria, a proposal Raphael accepted, but which was never fulfilled as the bride-elect died before the time fixed for her marriage. On Bramante's death he was elected architect to San Pietro; his two colleagues, San Gallo and Fra Giocondo, dying within the year, left him to carry out his plans alone. But alas! not much had been done when his own death ensued, and Michelangelo, at length getting it into his own hands, changed all former plans.

For the great friend of artists, Agostino Chigi, Raphael did two works of very different styles, the frescoes of Sibyls and Prophets in the Church of Santa Maria della Pace and the "Galatea" in the Palazzo Chigi. No greater proof of the contrast between the arts of Michelangelo and Raphael can be found than their Sibyls—those of Michelangelo, in the Sistine Chapel, being grand, superhuman women, whose characteristics are intense strength and force; those of Raphael have a gentler power, which attracts the soul but does not overcome it. The Sibyls of Botticelli are a third type: they are mythic and poetic abstractions full of sweet mysteries. If Raphael's religious power is shown in the Sibyls, his intense poetry is lavished on the "Galatea." The glorified nymph floats on the waves in her shell drawn by dolphins and guided by Love. Other beautiful nymphs float around her and little Cupids hover above. The whole design was suggested by his classic studies, being taken from a poem by Philostratus.

The year 1513 marks the date of that most exquisite painting, the "Santa Cecilia," commissioned by Elena Duglioni, a lady of Bologna, for a chapel to Santa Cecilia in the Church of San Giovanni in Monte. The picture was the result of a sudden inspiration, and it bears that divine, spontaneous depth of feeling which is nothing short of the highest genius. The centre figure, Santa Cecilia, graceful, radiant and ecstatic, stands wrapt in listening to heavenly harmonies; her organ droops soundless in her hand, at her feet lie her other unused instruments, silent before the diviner music. As if to show what these divine harmonies are, the painter has grouped around her St. John, the apostle of love; St. Paul, of repentance and zeal; St. Augustine, of faith; and Mary Magdalen, of forgiveness. The grand simplicity of design, intense religious feeling, and the marvellous colouring—rich, harmonious and blended—are all most exquisite. No wonder that Francia almost wept with emotion when he first took it out of its case. In no other painting has Raphael put an equal amount

of religious feeling excepting only the "Madonna di San Sisto," and the "Transfiguration," his last expiring flame of genius.



GOD APPEARING TO ISAAC: designed by RAPHAEL. *Arabesques* by GIOVANNI DA UDINE.
Decoration in the Loggia of the Vatican. About A.D. 1516.

The "Madonna di San Sisto," now in the Dresden Museum, was painted for the Benedictine Monastery of San Sixtus at Piacenza. The composition only con-

sists of a few figures: the Virgin, holding the divine Child in her arms, stands on and amidst the clouds, with two lovely angels at her feet. The heavenly mystery of her surroundings is completely in harmony with the half-fearful purity of her face. St. Barbara and St. Sixtus, a noble ecclesiastic figure, are kneeling before her in intercession for the world below, unseen in the celestial picture.

There were yet other rooms for Raphael to decorate in the Vatican, and Leo X. was no less anxious than his predecessor to complete them. The third Stanza was to be given to the glories of Papacy, and we may be sure Leo X. figures largely in the compositions, be they of his time or not. The subjects are—1st. "Leo III. refuting the Accusation of the nephew of Adrian I." The scene is before Charlemagne in the ancient Church of San Pietro in Rome, and the time the moment when a voice is heard saying, "No mortal had a right to judge the supreme sovereign." 2nd. "The Coronation of Charlemagne by Leo III.," symbolizing by contemporary portraits the alliance of Francis I. and Leo X. at Bologna. 3rd. "The Naval Combat between the Saracens and the Fleet of Leo IV. at Ostia," with Leo X. figuring for his predecessor. 4th. "The Fire in the Borgo Vecchio in A.D. 847," which was checked by divine assistance. Several figures and groups in this are very fine—one of a youth carrying his aged father may have been taken from Æneas and Anchises, while some women carrying water in vases are splendidly drawn.

The rooms being finished, Raphael next undertook to fill with frescoes the thirteen arches of the loggie leading to them. The decorations in stucco he intrusted to his assistant, Giovanni da Udine, who had studied the Roman friezes to such good purpose that he produced most beautiful classic arabesques. Accordingly he set Raphael's scriptural designs in a framework which symbolized all nature and beauty, rendering his scrolls in unison with the feeling of the subject. But although Raphael designed his "Bible," he did not paint all the frescoes, which he confided to Giulio Romano and other scholars. That he did not look on the decorative and industrial arts as beneath his genius is shown by his masterly cartoons for the tapestries which Sixtus IV. had ordered for the Sistine Chapel. Michelangelo had drawn some cartoons, Raphael added ten more, chiefly scenes from the New Testament; of these, seven are now in the South Kensington Museum; the others are lost. If in these he shows greater boldness and grandeur than in his oil paintings, he also displays to a much greater extent his classic leanings. In the "St. Paul preaching at Athens" and "St. Paul and Barnabas at Lystra" the figures, buildings, and entire feeling are those of Imperial Rome. The figure of St. Paul preaching seems to be almost reproduced, however, from that by Filippino Lippi in the Brancacci Chapel. Yet it is classicity in its noblest and best form—not a superfluous line is seen, but grandeur and beauty in every stroke.

In reviewing the works of Raphael one cannot but feel that his art was true, earnest, and inspired by the highest aims; that the humanism of the age had no deteriorating effect on him, because it was balanced by the innate delicacy and purity of his own taste.

If at times his deep sentiment degenerates into a slight sentimentality, the



PORTRAIT OF A LADY (wrongly called *Petrarch's Laura*). By ANDREA DEL SARTO.
In the possession of Earl Cooper, at Fonthanger.

cause is to be found, perhaps, in his immense prodigality of work, it being quite impossible for the greatest genius to keep up an even strain of exalted feeling through an unlimited number of works. In a list of three hundred and fourteen paintings, given by Passavant as the achievements of Raphael's short life of thirty-seven years, more than fifty are Madonnas. Is it any wonder if some of them

are less than divine?—rather it becomes a marvel that the highest religious sentiment is shown in so many. If we are to look for the cause of the decline, it will not be found in the works of the young painter, over whom all Rome wept on Easter Day, 1520, as he lay with his hands crossed before his unfinished "Transfiguration," but rather in those of his scholars, whose hands could imitate his outward style, and set up that technical excellence as the object and aim of Art, without sanctifying it with the purity and high aim which make the charm of Raphael's own compositions.

Contemporary with Raphael, and—in technical excellence—very near to him, was Andrea del Sarto,¹ who, while the great master painted masterpieces in Rome, was endowing Florence with a precious heritage of frescoes.

The artistic training of Andrea was very unlike that of Raphael; instead of the religious mysticism of the Umbrian school, his first impressions were the coarse paintings of Gian Barile, and the fantastic inventions of Piero di Cosimo. In place of courtly training and favour, he was the underling of a morose selfish master; yet so great was his talent that he rose above his masters and his fellows. Not content with Piero's highly finished but hard mythologic style, Andrea went to higher masters. He studied the works of Masaccio and Lippi in the Carmine; those of Michelangelo and Leonardo in the Papal Hall, where the cartoons were then being exhibited; and the noble serious paintings of Fra Bartolommeo. Indeed, it seems from his style that the hints he picked up in the studio of Albertinelli, where his friend Francia Bigio was, were of more use to him than the instructions of his own master Piero, for his style assimilates much more to the school of Fra Bartolommeo than the more dry old Florentine manner.

He soon left Piero's studio, and began life by a partnership with Francia Bigio, in 1509, their studio being in the Via del Moro.

It was while living here that the beautiful monochrome frescoes of the Cortile of the Scalzo were begun. The series consisted of sixteen scenes, twelve large ones from the life of St. John the Baptist, and four small ones near the doors representing figures of the Virtues, Hope and Charity are especially beautiful. The first scene he painted was the "Baptism of Christ," in 1509; the last the "Visitation," in 1523. Of the others, three were done in 1514, and four in 1522. Thus in the whole set we get an epitome of the three different phases of his art—the cramped style of Piero, which marred his earlier works; the influence of Fra Bartolommeo of his middle life; and the more enlarged and powerful manner which he formed for himself later. In composition he is quite different from the Frate, whose works seem composed on geometric lines, his groups falling naturally in circles,

(1) Son of Agnolo di Francesco, a tailor; hence the boy was called Del Sarto. Andrea was born in 1487, died 1531. The name Vannucchi is a mistake, and does not belong to the family.

triangles, and pyramids. Andrea's distinctive mark is *balance*; his grouping is often divided into two masses, separated by either a single figure or inanimate object in the centre, although he often chose a pyramidal basis for his compositions. Two of this series of frescoes were executed by Francia Bigio during Andrea's absence in France; they are apocryphal subjects, but show great talent and some feeling. The scenes are "Zacharias blessing St. John before he goes into the Desert," and "St. John meeting the Virgin and Infant Christ."

In the intermediate years between the portions of the Scalzo frescoes (of which we give an illustration on page 244), Andrea was employed on his other great cloistral decorations, the frescoes in colour in the Cortile of the SS. Annunziata. These were commissioned by a certain astute Fra Mariano, who obtained them for a very small price, and knew how to keep his artist at work till the compact was fulfilled. Here the subjects are the life of St. Filippo Benizzi, patron of the Servite order; and an "Epiphany" and "Nativity of the Virgin." In these and in the "Madonna del Sacco," a fresco in the lunette of an arch of the larger adjoining cloister, Andrea's special excellence in fresco is to be studied. The compositions are lifelike and full of natural expression; the colouring is of a happy brilliance, a marvellous blending of cheerful harmonious tints which, with the lightest of shadows, yet obtain full relief, such as no master of fresco has achieved before or after him.

In Andrea del Sarto we see the culmination of the pure Florentine school—that naturalistic, truthful style which Masaccio and the Lippi inaugurated. There is in him less of the classic tone than in any other artist of his time. Space will not allow us to go into a detailed account of his easel pictures. The Uffizi and Pitti Galleries are rich in them. Perhaps his two finest paintings are the "Disputa di Sant' Agostino," and the "Madonna di San Francesco," an exquisitely tender composition, which is now in the Tribune. The graceful Madonna stands on a pedestal holding the divine Child in her arms, its little hands twined lovingly round her neck; two dignified figures of St. Francis and St. John the Evangelist stand one on each side. The colouring is rich, yet mellow and wonderfully soft; it is even more delicate than that of Fra Bartolommeo, though very similar to his.

The "Disputa di Sant' Agostino," in the Pitti Palace, is very little behind this in merit. A vehement St. Augustine is expounding the mystery of the Trinity to St. Stephen, St. Francis, and St. Dominic; Mary Magdalen and St. Sebastian kneeling before them. There are two very fine "Assumptions," also in the Pitti Palace. Most European galleries can boast of Madonnas or Holy Families by Andrea: Munich has two; Berlin, a fine "Virgin in Glory;" and Madrid, six pictures, of which the best is a "Sacrifice of Abraham," a subject which Andrea repeated several times.

In 1518, he was called to France, where the king, Francis I., employed him, and would have enriched him much had not his wife (whom his overweening love had rendered selfish) been the cause of his sudden return to Florence and penury. The best of his works in France were a likeness of the Dauphin, Henri II., then a baby; a Charity, painted in 1518; and a St. Jerome.

Courtly life had, however, changed his character. His wife had in his absence been preparing a larger house in the Via San Sebastiano, and on his return he fell into all her plans for beautifying it, and decorated some rooms in fresco himself. A great blot stains this part of his life. He broke his promise to the King of France, by not returning to fulfil his engagements, and he misappropriated money which had been intrusted to him by the king for the purchase of works of Art. In both these the influence of his spoiled and vain wife is apparent; but, pernicious as was her power, it could not wean him from Art. He returned to the frescoes of the Scalzo, and painted many pictures on commission for Florentine patrons, besides some frescoes at Luco, in the Mugello, where he and his family retired during the plague of 1524. In 1526, he began the fresco of the "Last Supper," at San Salvi, near Florence, one of his most intensely lifelike works. The Apostles have a rugged strength of character and expression, which marks them as humble fishermen. St. Peter is especially vehement, and St. John very gentle. The Christ, it is true, is not enough spiritualised; but, as a whole, the fresco is a very fine work.

In character, Andrea was a simple, good-hearted Florentine, fond of wit and conviviality, a kind master, and a merry companion. His artistic faculty seems to have been quite distinct from his moral qualities, and yet not so distinct but that in a measure his moral temperament influenced his art. In his works there is all the perfection of execution which comes from training and clear perception of Art in itself, a truth to nature in drawing and character which is instinctive in some strongly imitative natures, a sense of fitness of expression and composition which is the result of an innate good taste; but there is none of that high-toned spirituality, that exalted religious feeling, which renders every face and attitude a Christian lesson, and which can only be born of the high-toned Christian soul.

Andrea formed a school in Florence, and had the training of some of the chief artists of the sixteenth century, such as Vasari, Francesco Salviati and Puntormo.*

The last named might have risen to fame, for his early paintings showed great promise; but he became capricious, refusing to work except for whom he chose. The roof of the *capella superiore* in San Lorenzo, Florence, is by him, and was intended to embody the whole teaching of the Bible, but the composition is very confused. It is said that he kept the chapel closed with walls and planks for eleven years to insure solitude while painting.

(†) Jacopo Carucci; born at Puntormo, 1494, died 1536.



THE ENGLISH AMBASSADORS BEFORE KING MAURUS. *By CARPACCIO.
In the Academy at Venice.*

One of the series of nine canvases illustrating the history of St. Ursula, painted in A.D. 1490-95, in the School of St. Ursula (since suppressed), at Venice.

CHAPTER IV.

NORTH ITALIAN PAINTERS.



ALTHOUGH Venetian Art did not begin to revive till it was touched by the flame from that of Florence, which, carried by Gentile da Fabriano, kindled the soul of the Bellini; yet, once lit, it came to a swift maturity, and, though a hundred years younger than the revival in Florence, it culminated precisely at the same time. Titian⁽¹⁾ was but a few years younger than Michelangelo, and only a little older than Raphael. Michel-

(1) Tiziano Vecelli was born at Pieve di Cadore, in 1477; his father, Gregorio Vecelli, and his mother, Lucia, had three other children, Francesco, Caterina, and Orsa. The Guecelli or Vecelli had been honoured for centuries in Cadore, and held public offices since 1321, when Ser Guecelli di Tommaso was Podestà. Titian died in 1576.

angelo's genius was excited by the humanistic man-glorifying tone of the Athens of the sixteenth century, Raphael's refined by the intellectual atmosphere of courts, and that of Titian nursed by Nature. Cadore is the ideal of an artist's birthplace, whose wild and picturesque beauty could not but foster imagination in such a temperament, the ghost-like dolomites rising around the peaceful valley in all their grandeur and fantastic shapes like blocks of marble in Nature's sculpturing hands. Antelao sends up its pinnacles into the sky to the height of eleven thousand feet. Pelmo, Cornon, and Cridola are scarcely less grand; sometimes these giant crags are grey, sometimes dark, now they glow with golden light, then blush crimson in the evening rays. Cadore itself is on a high table-land, a rocky castle above, a boiling torrent—the Piave—hundreds of feet below, rushing seething towards the placid Adriatic.

Titian left these wild scenes at the age of ten or twelve, but the memory of them was always with him, and lives in many of his pictures; and the love of them drew him back at times, away from patrons and fame, to breathe again the air of Cadore. Of course legend says he left some childish works there, but the Madonna, hitherto credited as his, is anything but authentic.

On his first arrival in Venice he stayed with an uncle, who placed him with the mosaicist, Sebastiano Zuccato; but the boy wanted higher masters, and after trying Gentile Bellini's laboured style, and fretting Gentile's spirit with his ardent freedom of touch, he passed on to the more congenial school of Giovanni Bellini. Like Raphael, he fed on the Art of the time, first approximating to one master, then to another, as his mind took in their different excellencies, but in the end, surpassing them all and forming a style of his own. From Giorgione he learned glowing richness, from Bellini tenderness; Antonello da Messina taught him lifelike portraiture, Carpaccio grandeur of composition, and Cima brilliancy.

He frequented the music and painting schools under the colonnade near the Rialto; he visited Gentile Bellini's house, with its pictures and antique statues, which did for the Venetian school and Titian what Squarcione's collection of casts did for the Paduan school and Mantegna, and what the Medici garden did for the Florentines. Here, no doubt, he drew studies of form from the Venus of Praxiteles, and acquired a love of classic reliefs, which he shows in the fountain of "Sacred and Profane Love," and other pictures. Although Titian never really liked fresco, one of his first works was a fresco of Hercules over the hall door of the Morosini Palace, Venice; strange to say, his last fresco was the Christian Hercules, St. Christopher, which is at the foot of the stairs in the ducal palace leading from the Doge's rooms to the Senate Hall.

The influence of contemporary artists can be traced in nearly all his earlier works. The "Man of Sorrows," that ideal of dignified and Christ-like grief,

which is in the Scuola di San Rocco, shows a union of Bellini's feeling with Giorgione's treatment; while the "Christ bearing his Cross," painted for the same confraternity before A.D. 1517, and now in the Church of San Rocco, has been often attributed to Giorgione, so entirely does it assimilate to his mastery and breadth of style. In the "Tribute Money," of the Dresden Gallery, the strong contrasts, both of expression and colouring, recall Palma's manner. In this masterpiece, although of early date—before 1512—Titian has reached great excellence in the painting of flesh; the flowing locks and curling beard, which frame the calm and dignified face of the Saviour, are so light that the hairs



SCENE IN THE CADORE COUNTRY. *Drawing by TITIAN.
In the Pitti Palace, Florence.*

stand out distinct the one from the other. The strong point in the picture is the contrast between divinity and sinful humanity, shown in the tender majesty of Christ and the low cunning of the Pharisee, in the fair complexion of the one and the swarthy skin of the other. Another of Titian's early works is the "Sacred and Profane Love," now in the Borghese Palace at Rome. Messrs. Crowe and Cavalcaselle¹ have thought to improve on Titian's allegory and the well-known name by calling the picture "Artless and Sated Love," a title which quite destroys its purity of meaning. In his two maidens sitting by the fountain of which Eros stirs the waters, Titian intended to emblematised the difference between that

(1) "Life and Times of Titian," vol. I., chap. iii., p. 63.

divine love which reveals all its innocent nature and every thought of its heart to the loved one, and that worldly mask of love which employs outward arts to conceal false aims and attract a worldly admirer. The first is represented by a beautiful female figure, natural and artless, unclothed, to show her truthfulness, except by a slight veil. Worldly love depends on outward adornments of rich dress; her very gloves are emblematic of masked action. A dead rose proclaims that pure nature withers at her touch. The colouring is most exquisite; the delicate flesh tints of the nude figure are relieved by a scarlet robe hung over the arm, and a dazzling white veil across her body; while the draped one is clad in a rich harmony of changing greys and dashes of scarlet, both being relieved against a subdued distant landscape, which melts the whole into a perfect chord of colour.

Whilst Titian calmly painted idyllic scenes like these, Venice was plunging into wars and leagues against the Turks, but yet did not neglect to beautify her city. The Fondaco de' Tedeschi, or Mart of the German merchants, which was burnt down in 1505, had risen again, in renewed beauty, from its ashes under the hands of Antonio Scarpagni and Giorgio Spavento; and Giorgione, Morto da Feltre, and Titian were called on to embellish it with frescoes. The salt marshy air and the north wind soon obliterated all the paintings of the front, and even Giorgione's mysterious woman on the southern façade, which puzzled poor old Vasari to interpret, but which probably was an allegory of Justice, is but the ghost of her former self.

Wars not only occupied the Venetian fleet on the Adriatic, but the Austrian invasion under Maximilian disturbed the remote calm of Cadore in 1508. For some years Titian's kinsmen were prominent in the defence of their mountain fastness, which was indeed the key to the Venetian territories; and his brother Francesco, who had begun an artistic life, became so stirred by military feeling that he left Titian's studio to join the Venetian army, only returning to it again after the peace of 1512.

These wars dispersed the painters from Venice. Sebastiano del Piombo retired to Rome, and Titian to Padua, where he painted frescoes in the Casa Cornaro, at the church of the Carmine, and in the shrine of Sant' Antonio. His heart was not in the work; fresco never seemed so congenial to him as oil painting, and he left a great deal of the execution to his assistant, Domenico Campagnola. There is no doubt, however, that he drew the designs of the series of the life of St. Anthony, for they are full of life and meaning. The one where the saint grants speech to an infant that it might proclaim its mother's innocence is especially beautiful and emotional. There are intense life and action in the scene of the resuscitation of the passionate youth who had cut off his own leg because he had kicked his mother. This scene has a fine landscape background,

in which the dolomite crags of Cadore are prominent, combined—by an artist's license—with the seashore. Titian's heart was in the drawing, but his hand is not wholly recognisable in the colouring.

Titian's method was quite unlike the traditional Florentine style. He did not prepare his canvas with plaster and sketch with the stylus, as his contemporaries were still accustomed to do, but drew his sketch freely with a brush and liquid brown colour. The "first idea" was then painted sketchily in broad touches, so that the "insieme" of the picture was obtained in a few strokes; then, as Palma Giovine says, "he turned it to the wall for a month or two, taking it out occasionally to look at and correct." Some of his canvasses show signs of one or two after-thoughts. When his mind was quite made up as to his composition, he painted in the flesh-tints and draperies, still keeping the picture for a long time on the easel for the finishing process, which was to fuse all the tints into harmony by repeated glazes and scumbling, and here and there bringing points into relief by telling touches.

Although neither wars nor disturbances could take him away from his beloved studio, yet his life was not quite peaceful even there. It was not his lot to enjoy Raphael's freedom from rivalry and calm reception of patronage. He had first to make way against the two favourites of the Venetian public, Giorgione and Bellini, being content to rank second to the former at the Fondaco de' Tedeschi; in the frescoes of the Council Hall he had not only to struggle against Giovanni Bellini's priority and strong rivalry, but also to make his way into the unwilling favour of the Signori. So desirous was he of having his work entered for fame in the ducal palace, that he made the following most advantageous offer to the Council of Ten on May 31st, 1513:—

"I, Titian of Cadore, having studied painting from childhood upwards, and desirous of fame rather than profit, wish to serve the Doge and Signori, who in past days and even now have urgently asked to employ me. I am therefore anxious, if it should appear feasible, to paint in the Hall of Council, beginning, if it please their sublimity, with the canvas of the battle on the side toward the Piazza, which is so difficult that no one as yet has had courage to attempt it," &c. &c. He asked as salary the first broker's patent in the Fondaco de' Tedeschi (a very lucrative office which Bellini held), and stipulated that two assistants should be paid for him. The Council agreed to this, but Bellini's partisans got the decision revoked, and he had to await Bellini's death for his patent. The battle scene, although promised in 1513, was not painted for many years. The part of the wall between the windows was not in a good light, and he never felt any inspiration, nor was it done till 1537, in spite of constant threats and reproofs from the Signori and quarrels between them and the Duke Alfonso

(1) This was probably because, the space being between two windows, the light was very disadvantageous.



THE ASSUMPTION OF THE VIRGIN. By TITIAN.
Once in Santa Maria de' Frari, Venice. Now in the Accademia, Venice. Finished A.D. 1518.

of Ferrara, for whom he painted a great deal, and with much more congenial subjects. He had his two assistants at the Doge's expense, and a studio at San Samuele, half-way between the Rialto and ducal palace on the Grand Canal. In 1518, he went to Ferrara, and then began a long and close connection between him and his best patron, Duke Alfonso. His first commission there was to paint some bacchanalian and mythologic scenes for a bath-room. Giovanni Bellini had already begun one, which it is said Titian finished. The works added by Titian to the series are the "Venus Worship," the subject of which is taken from Philostratus, who describes the Cupids gathering apples and hanging their bows on the branches. Their wings are blue and gold, their baskets full of gems: Venus herself stands near a rippling rill. In Titian's picture the goddess is a lovely statue on a pedestal, but the apple-garden and loves of Philostratus are all repeated. The last of the series is the famous "Bacchus and Ariadne." The subject is from Catullus.³ Ariadne, wandering on the shores of Naxos, flies from the approach of Dionysus in his leopard-drawn car and with his train of fauns and satyrs. Besides these, he painted a likeness of the Duke and his second wife, Laura Dianti.

Among his portraits Titian more than once painted Ariosto, who was presumably his friend. Indeed, it is possible that the poetic vein so prominent in his paintings may have been increased by his intercourse with the poet. Perhaps in none of his works is this poetic vein more evident than in the allegory of the "Three Ages"—an Eros waking two sleeping children, a pair of innocent shepherd-lovers beneath a tree, and an old man contemplating death in the form of two skulls. The rich harmonious colouring of this idyl is most wonderful. It was painted for a gentleman at Faenza, and is now in the collection of Lord Ellesmere, at Bridgewater House. The "Flora" and the two pictures of "Venus" of the Florentine Galleries show all his mastery of colour, though in the former there is a less refined feeling than the subject should require. Aphrodite was a favourite subject with him; not less famous are the Darmstadt "Venus," of which there are several replicas in England; and the "Venus Anadyomene," of the Bridgewater Gallery, in which the goddess is rising from the sea wringing her hair. But, though inimitable in pagan themes, Titian's masterpieces are Christian. Nothing can be more grand and earnest than the "Assumption," in the church of the Frari, finished in 1518. The beautiful ecstasy of the ascending Virgin and the grace of her drapery, the living garland of cherubs which surround her, and the passionate emotion of the Apostles left below, are all marvellous; and all these figures, each with its own life and motion, are toned down to a whole of complete harmony, with not a

(1) Now in the Museum at Madrid.

(2) Now in the National Gallery.

(3) An edition of Catullus, published by Guarini in 1521, has been preserved, bearing Titian's name on it.

discordant tone, not even an accent too strong. The "*Madonna of San Niccolò de' Frari*," finished before 1523, when it was publicly exhibited, is scarcely less excellent; here he has reached the highest beauty in depicting flesh, and a truth in painting texture which is quite realistic. The "*Madonna di Casa Pesaro*," finished in 1526, was done at the height of his fame. It was a commission from Jacopo Pesaro, as a thank-offering for the victory of Santa Maura. The same noble had many years before employed Titian to paint his likeness in the act of imploring aid from St. Peter. The two pictures are significant landmarks of the painter's progress. In the former, the family of Pesaro are in the portico of a grand and massive temple, kneeling in adoration of the Virgin on her throne; the infant Christ has caught the end of her white veil, and peeps laughingly beneath it at St. Francis. St. Peter and St. Anthony stand near; two angels play with a cross amid the clouds above. The subtle play of light and shade in this picture is like the reflections of cloud and sunshine in a landscape. At the same time as this was painted, Titian had begun for the Bishop of Paphos his masterpiece, the "*St. Peter the Martyr*," which, after some years of labour, was finished on April 27th, 1530. In this superb picture he has combined a force and grandeur of drawing equal to Michelangelo, with a dramatic action and marvellous colouring quite his own. The original, to the world's loss, was destroyed by a fire in the Church of SS. Giovanni e Paolo on August 16th, 1867, but is replaced by a copy by Carda Cigoli. Grandeur is its chief characteristic; the athletic forms of the murderer, and the agonised companion of the saint flying in terror, are no less than Titianic; the great, dark pine-trees and sweep of storm-tossed clouds are well adapted to the awful feeling; whilst the two angels, bringing the martyr's palm down from a celestial break in the angel-peopled heaven, give just that contrast and suggestion of a heaven beyond the dark deeds of earth which make the eloquence of the whole composition.

All this time patrons are quarrelling over the possession of the famous master. Alfonso of Ferrara grudgingly allows him to go to Mantua to paint a picture for his nephew, Federigo Gonzaga. The Signori threaten him with dire displeasure if he any longer neglects the "*Battle*;" but Titian coolly sets aside all their complaints and goes his own way, takes a holiday at Cadore when it suits him, and struggles through repeated attacks of a fever caught at Bologna. He lets patrons storm and wars rage: none of them move him from his work; but in August, 1530, a nearer cause effectually damped his artistic spirit. His wife, Cecilia, died, leaving him with three little children—Pomponio, Orazio, and Lavinia. This is how Benedetto Agnello, agent to the Gonzaga, wrote of him:—"Our master Titian is quite disconsolate at the loss of his wife, who was buried yesterday. He told me that in the troubled



CHRIST AND HIS DISCIPLES AT EMMAUS. By TITIAN.

In the Louvre. About A.D. 1545.

Tradition says that the disciple on the right of our Saviour represents Charles V., the one on his left the Cardinal Nuncio, and the page Philip II. of Spain.

time of her sickness he was unable to work at the portrait of the Lady Cornelia, or at the picture of the 'Nude,' which he is doing for our most illustrious lord."

So sad was he in his bereavement that he could no longer live in his old home at San Samuele, but removed to a house in the suburbs, where he consoled himself by making the garden which afterwards became famous as 'the meeting-place of the celebrated men whom he called his friends—Sansovino, Nardi, Pietro Aretino, and Pricianese,' and from them became the origin of the classic club called "The Academy." His sister Orsa came from Cadore to take care of his children, and as wealth accrued to him he beautified more and more this second home, in which his sons and daughter grew up. He even bought an organ, which probably Lavinia learned to play—that Lavinia whom her father much loved and often painted, and whose portraits are frequently branded with the title of "Titian's Mistress."

Titian's love for flowers is evident in many of his pictures. In the Madonna of the Uffizi, St. John is offering roses to the infant Christ; in the one at Madrid St. Bridget brings Him a bowl of flowers; while in a picture in the Vienna Gallery the Virgin holds cherries and strawberries.

In 1537 a new rival arose, and though the strife did not last long, it nearly cost Titian more than his emulations with Giovanni Bellini had done. Pordenone came down to Venice with the brilliant reputation of having frescoed in a masterly manner half the churches of Friuli, and the Signoria, tired of waiting any longer for Titian's promised "Battle," employed Pordenone to paint the Sala del Scrutinio, and took away the broker's patent, which had been worth one hundred and eighteen, or one hundred and twenty, ducats a year to Titian, and called on him to refund all that he had received during the past twenty years. This terrible threat aroused the artist, and he set to work forthwith on the "Battle of Cadore" (which, for political reasons, became known as the "Battle of Spoleto"), on the wall of the Council Hall. So marvellous was this work, so full of intense life and character, noble in composition, with its grand mountain scenery and spirited groups of warriors, so masterly the colouring, that the Signoria were fain to revoke their sentence and renew the broker's patent on August 28th, 1539. The fact that Pordenone, on whom they had relied on turning Titian out of favour, had died at Ferrara, in 1538, may have partly influenced them in the restoration of the older master.

From this time the king of colourists made a royal progress. Called from court to court to paint those lifelike portraits in which he has preserved the history of his own times—now adding a Doge to the Venice collection, now in

(1) See the letter from Pricianese describing an evening in Titian's house, given in Crowe and Cavalcaselle's "Life of Titian," vol. ii., chap. ii., pp. 40-41.

turn rendering the features of Alfonso d'Este of Ferrara, Federigo Gonzaga of Mantua, the Medici of Florence, and the Emperor Charles V. of Germany, whom he met and portrayed at Milan on his state entrance there in 1541—subsidised by one and the other, gaining honour upon honour, his life at this time was full and satisfactory.

Some of his noblest works were done during these years: the vast canvas of the "Presentation of the Virgin in the Temple," which is the finest thing in the Venetian Academy; and the oil paintings on the ceiling of the Church of Santo Spirito (1544), which for boldness and grandeur scarcely yield the palm to Michelangelo's Sistine frescoes, and undoubtedly outvie them in living truth and colour. He had a greater opportunity of studying Michelangelo in 1545, when he visited Rome, where he lived in the Belvedere of the Vatican, and painted the celebrated portraits of Paul III., with Cardinal Alessandro and Ottavio Farnese, and other personages of the Farnese family, besides that marvel of colour the "Danaë receiving the Golden Rain," a triumph of mystic atmospheric effects and chiaroscuro. To this time belongs the famous "Christ with His Disciples at Emmaus," now in the Louvre.

Although nearly seventy years of age, Titian was not too old to learn something from his great contemporary, as well as from the wealth of ancient Greek Art, which he was able to study for the first time. He used to say he had gone to Rome too late, but if he had in earlier life taken Michelangelo's style, he would probably have lost some of his own peculiar charms. His appreciation of Raphael, whose cartoons he saw in Rome, is shown by his having taken the scene of the "Miraculous Draught of Fishes" as a background to his altarpiece for the Church of Seravalle, which was a Madonna enthroned, with St. Peter and St. Andrew below; in the background, of which we have spoken, Christ calls the two apostles from their nets.

The Emperor Charles V. called him to Augsburg, where several fine works were painted, including "Prometheus," "Sisyphus," "Ixion," and "Tantalus," for Queen Mary of Hungary, now in the Madrid Museum, and a portrait of King Ferdinand of Spain.

On Charles's death, in 1558, his son Philip II. became Titian's warm patron; for him were painted the "Diana and Acteon" and "Diana and Calisto," of the Bridgewater Gallery, as well as the "Jupiter and Antiope," of the Louvre.

After a life so brilliant, having associated and received marks of favour from every crowned head in Europe, and won his way to the highest pinnacle of fame, giving forth at seventy works as rich and masterly as the ones in the prime of his life, it was sad that the end should come in such a fearful guise. The plague which was raging in Venice entered the painter's sea-side garden, and on August 27th, 1576, Titian died. Yet so much did the respect for him outweigh

the horror of the disease that laws were set aside, and he was buried in the presence of the highest dignitaries of the Church in the Frari, for which building his last painting had been prepared.

What Michelangelo had achieved for form and Raphael for sentiment, Titian did for colour; thus in three great contemporaries the triune nature of Art was brought to its fullest development.

Throughout the whole course of the Renaissance, Siena, although not keeping up her priority, had never let Art die within her walls, and the brilliance of the Culmination shed a noontday sun also there. The two greatest Senese artists, Giovanni Antonio Bazzi (called Sodoma) and Baldassare Peruzzi, were both very nearly the age of Raphael. Great uncertainty has existed concerning the first, both as to his name and birthplace, but documentary evidence has set both points clear, and we now know that his name was De Bazis or Bazzi, and that he was born, in 1477, at Vercelli, in Piedmont.¹ His father, Jacopo d'Antonio de' Bazzi, a shoemaker, placed him as a scholar with the painter Martino de Spanzottis, of Casale, who was living in Vercelli; and in 1497, on the death of Jacopo, the young Gian Antonio went into Lombardy for some years, and finally settled in Siena, in 1501. Therefore the fact is established that Bazzi was a fellow-countryman of Titian. Vasari's life of Sodoma was evidently written under a pressure of strong personal dislike; he has taken the very lowest view of the painter's eccentricities, and added some scandals besides. It is not true, as Vasari asserts, that his wife was obliged to leave him and support herself a short time after marriage, for registers prove the birth of a son named Apelle, in 1511, and a daughter, in 1512, which daughter was carefully brought up, married Riccio, the painter, and became heir to all her father's possessions in works of Art. There is further proof that in 1531 and 1541 Bazzi's wife was still living with him. To accept Vasari's slanders would be to believe an anomaly, and to confess the man's works to be utterly and entirely different from his mind and character, for there is no artist of his day whose paintings have more religious feeling than those of Bazzi. Though in some cases a strong artistic faculty is joined to an extremely low *morale*, yet even when the art is high, and there is an intellectual grasp of the beautiful which results in fine works, coarseness of mind will always make itself apparent in sentiment and feeling. Now in giving a study to Bazzi's frescoes in Siena, where only he is to be seen at his best, not a sign of a low sinful mind is evident. The figure of Christ, from the great fresco of the "Flagellation,"² painted for the cloisters of San Francesco, is enough of itself to prove

(1) The documents, which consist of his receipt for the *dot* of his wife, Beatrice de Galli, and other deeds and signatures, are given in Milanesi, "Annot. Vasari," vol. vi., pp. 402, 403.

(2) The single figure of the Saviour has been detached and put on canvas, and is now in the Belle Arti at Siena.

Bazzi the greatest delineator of divine sorrow; while those of the "Ecstasy" and the "Swoon of St. Catharine" in the Church of San Domenico, in the same city, show that he could not only understand but sympathize with the purest and most exalted religious sentiment in woman.

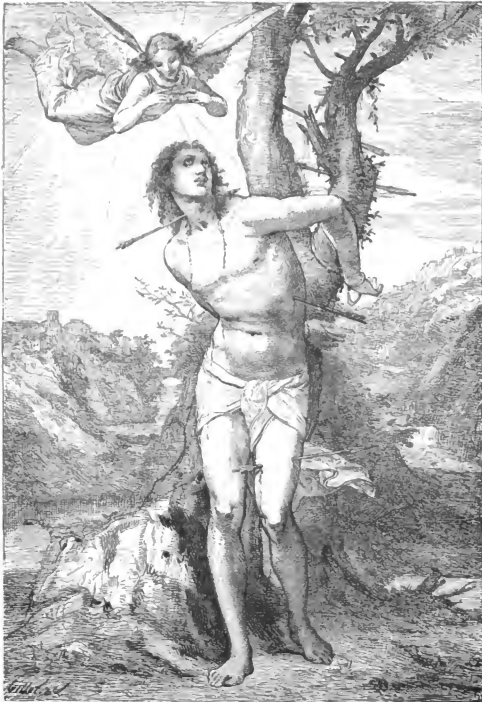
He can even be realistic without falling into coarseness or poverty of idea. In his "Nativity" in Sant' Agostino, Siena, there is strong solid life: the "Holy Family" is a group of noble Eastern figures, not the usual anachronism of fifteenth-century mother and babe; while the kings are truly Oriental. Again, in the altar-piece of Santo Spirito, the grand form of St. Sebastian and the free and knightly St. George are both noble of their kind. It is too bad that modern mistaste has placed a gaudy Madonna in front of this fine fresco. The oratory of San Bernardino, at Siena, is rich in a series of frescoes by Bazzi, painted with the assistance of Beccafumi and Pacchiarotto, representing the history of the Virgin, all of a serious motive in design, and rich in colouring.

The picture of the Roman Lucretia, which he painted for Pope Leo X., is so exquisite that it was pronounced worthy of Raphael himself. Of this Vasari says: "As fortune takes care of fools and sometimes helps the thoughtless, it chanced (*gli venne fatto*) that he made a most beautiful female figure and a face that breathed." But as all Bazzi's compositions show the same exalted feeling, we can scarcely take this as a single chance. In the Convent of Monte Oliveto, some miles from Siena, is a noble series of twenty-six scenes from the life of St. Benedict. These well display his strong feeling for character and individuality, and are very forcible.

The Uffizi Gallery of Florence contains a very beautiful St. Sebastian (of which we give an illustration), more noble, although more severe, than that after Guido in the Dulwich Gallery. The expression is full of the most touching suffering and the figure extremely noble. The colouring is colder than is usual in Bazzi's pictures, but this is, perhaps, intentional, to harmonize with the subdued subject.

Bazzi was employed with Perugino to paint some rooms in the Vatican, but his work (excepting only the decorations of the ceiling) was, by the caprice of Pope Julius II., effaced to make room for Raphael's frescoes. No one more regretted the vandalism than Raphael himself, who saved as much as he could of his predecessor's works. Bazzi went later in life to Volterra, but most of his works were done in Siena, where they still remain.

So far from his dying in misery, and having neither house nor friend in Siena, Bazzi was ennobled by Leo X., had a house in Siena which was part of his wife's portion, and he bought another in after-years. He, moreover, left his daughter a good heritage. He died February 15th, 1549, as we gather from a letter of that date written by Ser Alessandro Buoninsegni to Bernardino, his brother, ambassador at Naples, saying, "Cavaliere Sodoma died this night."



ST. SEBASTIAN. Painted by BAZZI about A.D. 1515, in oil on a processional banner for the Brotherhood of San Sebastiano in Camollia, Siena. Now in the Uffizi, Florence.

Baldassare Peruzzi,¹ of whom we have already spoken as an architect, was perhaps the finest decorative painter of his age. His early frescoes are of quite a different style, being imbued with the simple, earnest feeling of the earlier masters of the fifteenth century. There is an airy grace in his female figures, a peculiar light brilliancy of colouring which seems to ignore the darkness of shadow.

The best specimens of this early style are the ceilings of the Farnesina Palace, the frescoes of the tribune of Sant' Onofrio, in Rome—an Epiphany, a Flight into Egypt, and a Madonna enthroned with Saints—and his famous fresco of the "Sibyl announcing the birth of Christ to Augustus," in the Church of Fontegiusta, at Siena. In the figure of the Sibyl he has given a fine delineation of nobility in female form: the Augustus is not so grand. Peruzzi's frescoes are marked by large masses of a pure pale green, which is his favourite colour for drapery. As one never sees a Fra Angelico without his ethereal blue, so Peruzzi never paints a picture without at least one sea-green robe; it is the peculiar coolness of this tint, and his taste in toning down all his other colours to harmonize with it, which give a peculiarly airy charm to his colouring.

In his later years he lost his first simple manner, and caught the classic style in Rome. The frescoes in the chapel of the Villa of Belcaro, near Siena, mark this falling-off very significantly. The subjects are religious, the feeling secular. The gods and goddesses are all here clad in saintly garments. A charming wreath of cherubs, in the centre of the roof, only wants to be placed elsewhere to become a perfect group of the Loves. In one scene is a St. Joseph, with either an angel or winged child Jesus at his knee—a more perfect Eros could not be imagined. To see these frescoes after Sodoma's grand religious inspirations is like reading Shelley after Milton. Peruzzi's residence in Rome quite changed his aims, and his later fame was deservedly acquired by his exquisite decorative painting and graceful architecture.

(1) Son of Giovanni di Salvestro Peruzzi, a weaver, from Volterra; born at Siena in 1481, died in 1537.





FRIEZE by PERUZZI. Over the portal of San Michele in Bosco, Bologna. Beginning of the Sixteenth Century.

CHAPTER V.

DECORATIVE AND SUMPTUARY ARTS.



EXTERNAL pictorial decoration of houses is one of the distinguishing marks of the era of the Renaissance. The façade proper came in with the palmy days of the Republic. In the earlier and more unsettled time little ornament was placed on the houses, which were externally at the mercy of every enemy. The high tower, the barred windows, and massive doors, were all in harmony, and responded entirely to the needs of their inhabitants. But when the government became consolidated, and defence was no longer of the first importance, then architects began to *adorn*. Ecclesiastic buildings had always been more or less decorated, but the Early Italian architecture depended wholly on its handmaid, Sculpture, for decoration. The Byzantine architects of the North, and the Saracen-Normans of the South, brought in colour, but still worked in stone. The Lombard and Italian Gothic styles displayed the sculpturesque effect of a veil of tiny arches covering the building. But of the pictorial palatial façade, with its frescoes, *sgraffiti*, &c., we have no instances till the attention of artists and builders was turned to the mural arabesques which were discovered amid the ruins of Rome, and Alberti, Brunellesco, and the San Galli reproduced them on the princely palaces they built. We, who see the ruins of Rome in the swept and garnished state

in which modern preservers keep them, might wonder from whence the fifteenth-century artists drew all their inspirations; but it must be remembered that they saw very much, more than exists at present. Poggio Brac-

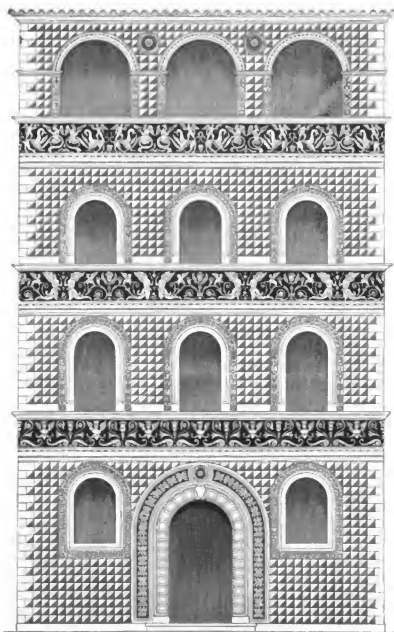


SGRAFFITA FAÇADE IN FLORENCE.

ciolini,' writing in 1430, tells us that the baths of Caracalla and Diocletian had still their pillars and coatings of marble. Raphael, eighty years later,

(1) *Ruinarum Urbis Romae Descriptio*, 1430, "Opera," folio 50.

found less of antique art remaining, but he saw the tomb of Cecilia Metella, and the columns of some of the temples on the Capitol entire; yet, even in his day, the precious sculptured marbles were carted away to make lime.



SGRAFFITO FAÇADE IN FLORENCE.

Among the crowd of artists who assisted in the excavations—where San Gallo was present at the finding of the “Laocoon”—under Raphael’s guidance,

Q Q

was a melancholy youth, *Morto da Feltre*,¹ whose disposition preferred the gloomy subterranean parts of Rome. He visited not only Rome itself, but Hadrian's Villa at Tivoli, and went to Baia and Pozzuoli. From the beautiful mural decorations of some parts of the palace of the Cæsars, we can imagine how much *Morto* found to occupy his pencil in copying the arabesques, graceful wall-paintings and ceilings of the ruins. As few of these places were fully excavated; they were known as grottoes, and from that arose the application of the term "grotesque" to the revival of "sgraffito" and classic scrolls.

Vasari² says "that this *Morto*, when he returned to Florence from Rome, went to stay with *Andrea Feltrini*,³ to whom he imparted the newly discovered art." Virtually, *Andrea Feltrini* may be looked upon as the perfector, if, indeed, he be not the originator of "sgraffito," which became one of the principal methods of external ornament. Sgraffito consists of a ground of stucco or lime mixed with black (either ground charcoal or burnt straw), over which is a white layer of lime made from travertine marble. The design was pricked



FLORENTINE ORNAMENT IN STONE.

on paper, and powdered through on to the white layer; then with a pointed iron tool the stucco was scratched until the underlying black layer appeared; the white was then taken off some parts so as to bring others in relief on the black ground. Sgraffito was used not only for façades, but for friezes round a room, or frames for frescoes on the walls.

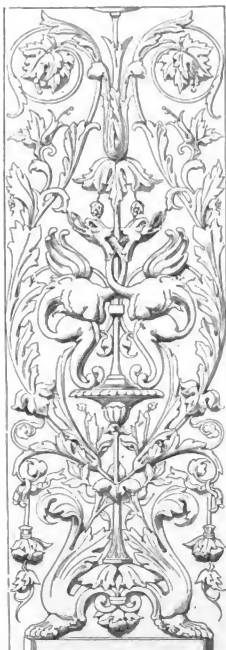
The practice was not merely Roman, but was adopted also by the Etruscans. *Filippo Buonarruoti* thinks they painted their vases by a similar process, but the *Abbate Giovanni Battista Passeri* (*Picturæ Etruscorum*, vol. i., p. 65) proves that they used the brush in the Volscian painted vases. There are, however, some pateræ and mirrors in pure sgraffito.

(1) This artist, whom Vasari calls *Morto da Feltre*, and to whom he gives the honour of the revival of *sgraffito*, is not easily identified. Vasari says he decorated some rooms in the Palazzo della Signoria for Pier Soderini, then Gonfaloniere, Milanese ("Annot. Vasari," vol. v., pp. 201) has consulted the "Stanzamenti" of the palace from 1503 to 1512, the years in which Pier Soderini governed, but finds no artist much employed in decoration except Francesco di Piero di Donato dell' Orto, to whom several entries of payments for painting different rooms are recorded. Messrs. Crowe and Cavalcaselle (vol. ii., pp. 219 *et seq.*) have on their part quoted an old MS. "Cronaca di Feltre," and believe they identify him with a painter of that town named *Pietro Lupri del Ridolfi*.

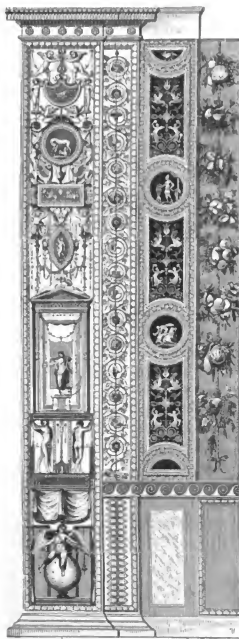
(2) "Vite *Morto da Feltre* e *Andrea di Cosimo*."

(3) Called also *Andrea di Cosimo*, from his master, *Cosimo Rosselli*; son of *Giovanni di Lorenzo Feltrini*; born in 1477, died 1548.

Feltrini's revival under Cosimo II. was the means of founding quite a school in Florence, and several fine specimens of the work still remain.* Of these,



DECORATION ON A STONE PILASTER IN SAN SATIRO, IN MILAN. *Fifteenth-century Work.*



WALL DECORATION OF THE LOGGIE OF THE VATICAN, ROME. *About A.D. 1516.*

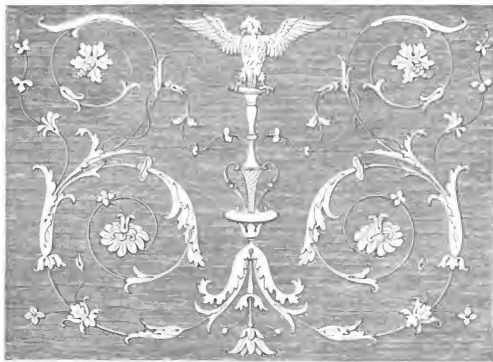
some of the finest are the Palazzo Montalvi, in Via degli Albizzi; the court of

(1) The best masters of sgraffito after Andrea Feltrini were Maturiccio Fiorentino, Baldassare Peruzzi, Caravaggio, and Giovanni da Udine.



DOOR IN THE CHURCH OF THE MONASTERY OF MONTE OLIVETO, NEAR SIENA.
FRA GIOVANNI DA VERONA. A.D. 1502-5.

the Palazzo Gondi, in Borgognissanti, for which Andrea was paid eleven large gold florins in 1510 and 1511; the Palazzo Guadagni; Piazza Santo Spirito; and the ancient Casa del Borgo in Via della Scala, which was adorned with scrolls and medallions over the whole façade, each medallion containing spirited battle-scenes, representing the triumphs of David. Unfortunately these scenes have nearly disappeared, as have several of Andrea's palatial façades. He worked a great deal in the Palazzo della Signoria, where many cornices and friezes remain by his hand. Sometimes frescoes were used for external decorations of houses. The most remarkable specimen extant in this style is the Palazzo Antella in Piazza Santa Croce, which is covered profusely with frescoes.



FLORENTINE INTARSIA IN WOOD

It is said that thirteen painters were employed, and that the whole was finished in less than a month. Among the thirteen artists were Matteo Rosselli, Ferrucci, and Giovanni da San Giovanni.

It appears that painted façades were used in Florence before they were adopted in Rome. There is an old legend of some Roman artists who thought to obtain fame by displaying their skill in Florence; but when they entered the Via Romana by the Roman Gate, and cast their eyes on the allegoric fresco that Giovanni da San Giovanni had lately dashed off,⁽¹⁾ and in which Florence sits

(1) It is said he painted it in a single night.

enthroned before her rivals, Pisa and Siena, the Seasons and the Loves joining her court, and the Graces and Flora dancing to Apollo's lyre, they were struck

with amazement, saying one to the other, "If these Florentines paint like this outside their houses, what must they do within! We certainly can teach them nothing;" and, much discouraged, they turned away, and began a weary pilgrimage back to Rome. The sculptors had already taken up arabesques for architraves and portals, but these were rather of meridional and Oriental origin, and were adopted by Gothic architects. At the head of this chapter we give a specimen of a beautiful scroll of acanthus leaf, which will show the exquisite grace of this kind of ornamentation under Renaissance hands.

The difference of style between Roman and Florentine decorative art is very marked. The Roman artist drew from late Roman sources—Pompeian garlands and military trophies seem the chief source of design; the Florentine, in its infinite Gothic variety of convolutes and foliage and figures, is of a much freer and more noble style.

One of the most curious façades in Florence is that of the Palazzo Altoviti, formerly Valori—familiarily known as the Palazzo dei Visacci (or ugly faces). It was erected in the end of the sixteenth century by Baccio Valori, librarian of the Laurentian Library, and friend of Duke Ferdinand I. It is an epitome of the humanistic movement, being decorated with



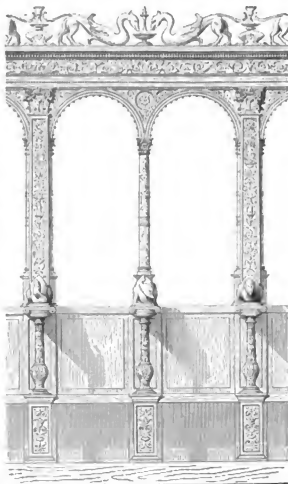
CHOIR-STALL (without the roof). In *Santa Maria in Organo*, Verona. Intarsia by FRA GIOVANNI. A.D. 1499.

numberless Hermes, representing all the great humanists of Florence, from

Dante, Petrarch, and Boccaccio. Valori' drew the idea from Cornelius Nepos (*Vita Alcibiades*), who tells us that all the streets of Athens were full of portraits of famous men in the guise of Hermes or Termini. The idea had, however, been displayed on public buildings before Valori's time, for as early as A.D. 1400 each gate of the city was surmounted by a statue. Dante was placed at the Porta San Gallo, Petrarch at San Niccolò, Leonardo Bruni at the Giustizia, Marsuppini at San Giorgio, &c.

The architect-sculptors of the fourteenth and fifteenth centuries were profuse in decorative art—the most exquisite friezes and scroll-work came from their hands, not only in sgraffito, but in marble, stone, and stucco; sometimes the scroll was carved in relief, sometimes the effect of inlaid work was given by the pattern being left in the plain marble, and the ground, by being punched into countless holes, giving a granulated appearance. Several artists were famous for their stucco ornaments—such as those which Giovanni da Udine made, from Raphael's designs, to adorn the Vatican loggie. The late Roman influence in this is very marked, the style being similar to the mural decorations of Pompeii. So much did Raphael adopt this kind of ornament, that they obtained a generic name of "Raffaellesques," either when applied to mural painting or sculpture, or the pattern on majolica plates.

The wood carvers equally adopted the style of "grotesques"—classic scrolls abound in carved chests, in wall panels, in door carvings, friezes for rooms, and architraves for windows. The same methods were adopted as in marble sculpture: there was the carving in relief, the flat scroll on the roughened ground, and the inlaying of different coloured woods, which had the effect of mosaic or sgraffito.



CHOIR-STALL. In Santa Maria Maggiore, Bergamo.
Carved Work by GIOVANNI FRANCESCO CAPO FERRATO.
Intarsia by FRA DAMIANO. Sixteenth Century.

(1) *Annale dell' Colombaria*, Ann. iv., p. 61.

The greatest masters of intarsia, as this was called, were Benedetto and Giuliano da Majano, who made the beautiful presses in the sacristy of the Baptistery, and the doors of the Sala dell' Udienza, in Palazzo Vecchio; the family Del Tasso; and several other Florentines. Verona had an artist, Fra Giovanni da Verona, who surpassed in grace and elegance of design even the Florentines. We give an illustration of some doors carved by him in the

Convent of Mount Oliveto, near Siena, and a beautiful choir-stall for Santa Maria in Organo, Verona.

The brothers San Gallo were both of them famous for their beautiful ceilings, which they made in embossed stucco, in carved wood, and with wonderful skill in cross-beaming. A fine specimen of this latter is the roof of the Sala del Cinque Cento, in the Palazzo Vecchio in Florence.

Another outlet for decorative sculpture was the chimney-piece, which was a luxury not known in houses till the fourteenth century. In 1368, when Francesco, Lord of Carrara, went to Rome, he did not find the fire-boxes in the middle of the room comfortable, and sending for two of his own builders, he made a chimney, and brought the fashion into Rome.¹ They were used in Padua earlier—about 1320—and probably in Venice, where there exists a beautifully carved chimney-piece in the Doge's palace. Jacopo Sansovino designed a very fine one, which Rovezzano carved for the palace of Bindo Altoviti, in Florence. It was adorned with a frieze of small figures representing Vulcan and other gods. There were two "Amori" placed above, holding the arms of the family, but these were removed by Don Luigi di Toledo, who inhabited the house later, and were placed on a fountain in his garden behind the Servite Convent.²



CHOIR-STALL
From Orvieto Cathedral.
Intarsia by PIETRO DEL MINELLA
(before 1433).

Glass-painting was another decorative art which was much used by the artists of the Renaissance, and which under their hands was changed to a new and graceful style. Glass windows had been used for centuries; for in the time of Pope Leo III., about 802, we read, "Fenestras de absida Basilicæ Constantinianæ ex vitro diversis coloribus conclusit atque decoravit."³ The beautiful stained win-

(1) Andrea Gattaro, "Storia di Padova."

(2) Moreni, "Sulla Medaglia di Bindo Altoviti," p. 47.

(3) Anastasio Bibliotecario, "Vite de Romani Pontifici."

dows in Chartres Cathedral, dating from the twelfth century, are fine specimens of early work. The story of the Dream of St. Joseph, where the angel touches him as he sleeps on a carved bedstead with a quaint lamp burning above, is very naïvely told. The "Return to Nazareth" is a good circular design, and not entirely Byzantine. All these windows, however, were, strictly speaking, a kind of mosaic of glass, being shaped bits, each self-coloured, combined with a framework of lead. Of the same kind are the fine windows in the Duomo of Florence, which Ghiberti placed in 1436, with the assistance of a certain Francesco di Domenico Livi da Gambassi, who came from Lübeck, there being probably no manufactory of coloured glass in Florence.

The coloured windows of the Renaissance artists were of quite a different kind: they were literally *painted* on the glass. The art originated in the Jesuit Convent of San Giusto alle Mura, which once stood outside the Porta à Pinta, the monks of which had a laboratory, with various small furnaces, to make the enamel colours necessary.¹ They used as designs some cartoons of Perugino and some of Francesco Granacci, and became famous for their artistic painted glass. The best specimens still remaining of their peculiar style are the beautiful windows of the Laurentian Library, for which Giovanni da Udine gave the designs, and those in the corridor at the Certosa, near Florence.

In glancing over the history of Art in household furniture, the same broad distinctions are noticeable as in other arts—magnificence of material and elaborate work, with low art in Byzantine and feudal times, solid utility in the early civic epoch, and artistic beauty in the Renaissance. Of the first, the elaborate chairs and coffers of carved and gilded ivory, which remain from Byzantine sources, and the three silver, and one gold, table of Charlemagne, described by Eginhard, are proofs. The monks of Sens made the gold one, which was incrustured with precious stones. One of the silver tables represented Rome, another Constantinople; the third was a representation of the Universe, as shown in the "Annales de Saint Bertin."²

The great influence of architecture on other arts is especially shown in the artistic forms of household furniture. The whole history of the changes of architectural style might be traced in a chronologically arranged collection of ancient chairs. The Greek seat was originally a miniature adaptation of the pillars and pediment; the raised back of the chair and the elongated form of the lectus were later improvements suggested by use. The very name *abaci*, given by the pompeians to ornamental tables resting on a single support, suggests their being a mere utilisation of the column and its abacus. The Roman candelabrum is

(1) Two of these monks are spoken of in a document dated 1434, existing in the Archivio Diplomatico in Florence. "Gorum pictorem fenestrarum Vitrei Populi S. Reparatae et Bernardum olim Francisci Pictorem fenestrarum Vitrei dicti Populi," etc.—*Notizie de Contorni di Firenze*, vol. vi., p. 41.

(2) "Les Arts Somptuaires," vol. i.

often an enriched column; while the brackets, caryatides, and other architectural forms enter largely into designs for furniture in the Roman era. The Saracenic-Norman style of the South, in the eleventh century, was carried out even in the



CHAIR OF A DOGE OF VENICE. A.D. 1559. *In the possession of Mr. E. Cheney.*

forms of seats, as we see by the bishop's chair in the Duomo of Bari, which rests on a lion, with a man's head under his claw—the idea is evidently taken

from the lion-supported pillars of their porches; the back of the chair carries out the design of the round arch and columns.

The "Chair of St. Peter" is a good specimen of Byzantine architectural forms applied to furniture, as is the bishop's ivory throne at Ravenna. In both the back is an adaptation of pillars and arches, while the front and sides of the box forming the seat are covered with finely-carved ivory plaques. Just as markedly Gothic is the "Coronation Chair" in Westminster Abbey, which is a combination of pointed arches, quatrefoils, gables, and pinnacles, resting on lions. The throne of Charlemagne, as represented in ancient missals and sculptures, has also a strongly marked Gothic style. These instances are sufficient to show that architecture was the first inspirer of the useful arts. Of course, these fundamental forms were changed as they were brought into more familiar use, and took more varied and convenient shapes.

The chair, as we use it, is quite a late invention, a product of the Renaissance. In Carolingian times, long seats were used, as well as single ones, which were in the form of a stool, covered with cylindrical cushions. Large arm-



CANDELABRUM IN SIENA. By FRA GIOVANNI DA VERONA.
About A.D. 1502.

chairs, of an architectural form, were adopted only as thrones for kings and governors; these were decorated with bands or borders of bright colours. In later feudal times a throne-like arm-chair was also the privilege of the lord of the castle or house. In the thirteenth century these were covered with

enamelled leather, and were of a Lombard form, generally resting on animals. In the fourteenth century, the backs became high and gabled, divided into pointed arches, in Gothic form. For ordinary use two kinds of long seats were common: those with high backs, generally adorned with arches, were placed against the wall, and reserved for the higher guests; others, in the shape of a long form, were kept as being more movable for the outside of the table and general use in the room. It is when we come to Renaissance times that the greatest profusion of all kinds of Art is lavished on household furniture, which then takes more varied and ample forms.

In the thirteenth century, houses consisted of four rooms, and their furniture was simple. A loggia, a sala, and a few bedrooms, furnished with seats, tables, and "cassoni" (chests), were enough for the needs of a family; but in the fifteenth and sixteenth centuries luxury and emulation called forth all the splendid palaces, and with them artistic furniture, gilded friezes, tapestries, pictured cassoni, carved "armadi" (sideboards), embossed chairs, &c.



VENETIAN CHAIR, CARVED WOOD.
In the South Kensington Museum.

Sculptors, painters, carvers, intarsiatori, metal-workers, and embroiderers, were all employed to render household utensils beautiful. The finger of Art touched and glorified everything, and each house became a temple of beauty.

Let us see what were the ideas of the Florentine citizen, Pier Francesco Borgherini, as to furnishing a wedding chamber for his son in the sixteenth century. Baccio d'Agnolo carved the coffers, chests, backs of chairs, seats of different forms, and the bedstead, which were all of exquisite beauty. No doubt the seats were covered with rich tapestries, and the bed with a canopy of brocade or embroidery. Then Andrea del Sarto was called in to paint several pictures from the life of Joseph, to insert in the walls; Jacopo da Puntormo having already painted the sides of two carved chests with similar paintings. A very good idea also of the furniture of a "cinque-cento" room is to be obtained from the "Inventario della Casa de' Medici," before spoken of, which is to be seen in the room of MSS. of the Magliabecchian Library. Every room of the Medici Palace was furnished with cassoni, sometimes as many as three or four, with "spalliere" (high-backed, long seats, to hold several per-

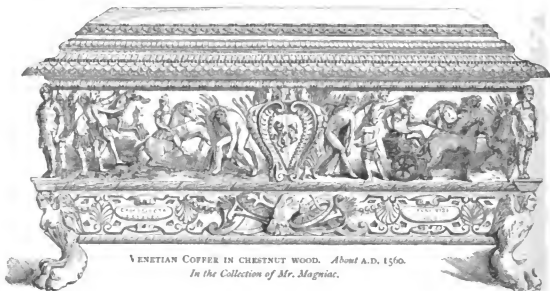


VENETIAN BELLOWS; CARVED WOOD.
In the South Kensington Museum.

sons) and "pranchetti" (long seats without backs, all either carved or decorated with intarsia). Only two bedrooms appear to have had wardrobes, and the chairs proper were very few. Those which are mentioned are generally distinguished as "alla Cardinalesca" (Cardinal's chairs), and are covered with leather. The form is that so well known in Raphael's portraits of Pope Leo X. and Cardinal de' Medici, and was a shape in common use at that time. There is a beautiful chair of this style which belonged to the Marchese Trivulzo. It is of carved walnut wood; the back is covered with crimson leather, on which is an embossed painting in oil colour, with a gilt scroll encircling it. The seat is embossed with gold. Another chair of the same epoch has the arms supported by gilded sphinxes, the wood-work is inlaid with medallions, and the red leather seat and

back are embossed with gold.¹ The illustration we give shows a very usual form of high-backed chair, richly carved. Two round tables, which were in the same room, are supported on triple sphinxes.

A word or two of the coffers and cassoni—the two forms of chest or box which preceded the use of wardrobes and drawers. The coffer (*coffanetto*), or case for jewels and money, was, from the earliest ages, a means of artistic expression, and, like the chair, it was more or less architectural in form. We have the Byzantine casket, covered with delicate little twisted pillars, and plaques of finely carved ivory; it is generally of the same shape as the tombs of Galla Placidia and Honorius at Ravenna—a rectangular receptacle with an arched cover. Then there is the Gothic casket, adorned with arched niches, each holding an ivory figure of a saint. There is the Italian-Gothic *coffanetto*, which is orna-



VENETIAN COFFER IN CHESTNUT WOOD. About A.D. 1550.

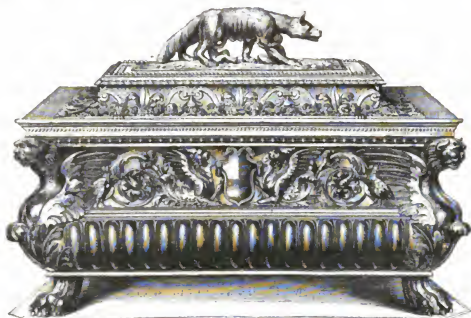
In the Collection of Mr. Magniac.

mented with saints in niches, but the dividing lines and borders are inlaid with a coloured mosaic, in the style of the tombs of the Cosmati and Pisani. These all date before the fourteenth century; after that time Art worked marvels in caskets. The deities of Mount Olympus were carved in ivory upon them; they were adorned with delicate classic arabesques in beaten gold and chiselled silver. Valerio Vicentino cut wondrous miniature scenes on rock crystal, and Giovanni delle Corniole carved cameos for caskets. Benvenuto Cellini wrought marvels of many-hued *smalti*, and beautiful chiselled Cupids for their decoration; Finiguerra and Pollajuolo covered them with mythologic subjects in niello.

The same may be said of the cassoni, or wedding chests, which held the household store of linen, silks, tapestries, and brocades. Several artists had a

(1) Illustrated in Ferrario's "*Costume Antico e Moderne*," vol. xxviii., p. 345.

special reputation for painting cassoni. Piero di Cosimo was one of these: every bride of rank liked to have her chest painted with his mythologic miniatures. Cellini's friend Tasso and his family were celebrated for the beauty of their carved-wood *casse*; the most exquisite sculpture covered their work. Sometimes the metal-worker designed a chest, it was then covered with either leather or crimson velvet, and he put on clamps and locks of beautiful work in silver or bronze.¹ Benedetto da Majano and his brother were also celebrated for their beautiful chests in intarsia. It was such an one that Benedetto took to the King of Hungary, and which was warped by the sea.



CARVED-WOOD COFFER. From Siena.

There has never been very much change in the shape of the bedstead. All modern forms are more or less adaptations from the Greek *lektron*. The canopy, or curtained cover, appears to be a Christian addition; probably the idea was taken from the canopy above the sarcophagus, which is first noticeable in the tombs of the Pisani.

We see from the Medici Inventory that it was customary to have two bedsteads in state chambers—the large four-post one with a canopy, which was generally placed on a raised dais; and a *lettuccio*, or smaller couch, which was of a form so solid that its sides were utilised as wardrobes—in fact, it was a cupboard of a long

(1) There are marvellous lists of contents of the cassoni in the Medici Palace—tapestries, silk hangings, rich embroidered carpets, coverings for seats, curtains, quilts of every kind of embroidery and artistic design.

shape, with a mattress on the top of it, and useful either as a couch or second bed. The lettuccio in Lorenzo de' Medici's own room contained all his arms—a great number of swords, daggers, coats of mail, &c. In one room both bedsteads and the wardrobes and bureau were of cypress wood, and carved with figures in gold relief; another chamber was furnished with walnut wood, the furniture all adorned with friezes in intarsia. Candelabra of foliated metal work were on the walls round the rooms. Of course the inventory is profuse in paintings, statues, and works of Art, besides all kinds of *pietre dure*, cameos, majolica, plate, &c.

The sideboard is comparatively modern, but it is only a development of the Renaissance piece of furniture known as the *armadio*, or *credenza*. The credenza in early Florentine days took the form of open shelves to hold the plate and silver vases which were used on grand occasions by noble families. The *armoire*, or *armadio*, was of ecclesiastic origin, and consisted of shelves with a door to close over them, so that the sacred vessels might be safely kept. In the fifteenth and sixteenth centuries various modifications of these things appear in the houses. The large carved sideboard of the fifteenth century is a combination of *armadio* and *credenza*; the cabinet was merely an *armadio* mounted on legs. There are several splendid specimens of cinque-cento cabinets in the Pitti Palace, among which is the magnificent one ornamented with *pietre dure* by Vincenzo de Belli. The form is entirely architectural; the front seems designed for a Renaissance building, the pillars and pilasters are of lapis lazuli and porphyry, the pediments adorned with cameos. Some of these cabinets are decorated with reliefs in silver or bronze, inlaid in carved wood.*

Nor was the clock-maker less artistic than the upholsterer and carpenter. One of the most extraordinary works of Art produced in the sixteenth century is a clock now in the Museum of Natural History (Galileo rooms) in Florence. It was made for the Grand Duke Ferdinand de' Medici, about 1578. The outer case is of the finest work in gilt metal. It is partly pierced and partly *repoussé*. The pierced portions are rich with arabesques, alternated with astrologic and mythologic figures; four silver griffons crawl from the centre towards the corners at the summit, on the apex of which is a tiny statuette. The base is very richly and finely worked; but what is to be said of the mechanism which moves the different actions on the seven dials of this wonderful clock? The largest central one is an astrolabe, the revolving orbits of which show the movements of the planets, the moon, and (apparent) course of the sun for the entire year. Other dials indicate respectively the lunar year, lunar month, the days, hours, minutes and seconds.

(*) There are many examples of the *cassone*, the *armadio*, the *credenza*, and of other Italian furniture in the South Kensington Museum.

At this era the appointments of the table were also highly artistic. The Florentine of the Republic lived a very frugal life in the house, and kept all his display for festive or public occasions. It has been said that he was Cato in the house, and Lucullus in the city. Yet every householder laid by his wealth in the form of jewellery or vessels of silver till his cassoni were full, and he had riches enough to dazzle the eyes of his neighbours at his wedding feasts and on



EMBOSSED SHIELD. By GIOVANNI GHISI. A.D. 1503-1575.

In the possession of Baron Alphonse de Rothschild, in Vienna.

festal days. For ordinary use brass or pewter sufficed; yet even to these a touch of art was given by a little medallion of silver let in, and inlaid with the armorial bearings of the family in niello or smalto.¹ In the time of the Culmination, however, this traditional frugality was cast aside; the humanistic Florentine so loved Beauty and Art that he wished it always before him. He superseded his locked chests with carved sideboards, and displayed the family treasures of

(1) Rossi. "L'Osservatore," &c., vol. iv, p. 78.

chased silver and painted porcelain on its shelves, bringing out their beauties by crimson velvet cloths spread beneath. He sometimes made daily use of his beautiful things. Here is Vespasiano's account of Niccolò Nicoli, the bibliophile:—"When he was at table his wine was served in beautiful antique vases, and the table was full of porcelain dishes or other lovely things. He drank either from a cup of crystal or other rare stone (o d'altra pietra fina). To see

him at table, antique as he was, was an ideal of refinement (era una gentilezza)."¹ The great use of plate at table is to be seen in the inventory of silver basins and vases of the Signoria, it being the custom for the Gonfaloniere and Signoria to dine together every day at the Palazzo Vecchio.²

The Medici Inventory is also rich both in silver plate and majolica; the greatest art was lavished on the *bacino*, which, according to the classic fashion, was handed to the guests in which to wash their hands. One armadio in Lorenzo de' Medici's house contained six of these basins and nine silver ewers. They were decorated with classic or poetic subjects in niello, smalto, or repoussé.

One or two exquisite speci-



LAMP-STAND. Venetian. Bronze gilt, Sixteenth Century.

mens, supposed to be by Cellini, are in the "Argenteria" of the Pitti Palace. The greatest fancy was displayed in the handles of knives, which were of gold or silver enriched with stones or crystal; sometimes they were carved in ivory or ebony, or bore chivalresque devices on them in enamel.

Not only did Art enter into the utensils of the table, but into the very dishes served. As early as 1378, when Charles V. of France gave a feast in honour of his uncle, the Emperor Charles IV., an *entremets* was served representing the Conquest of Jerusalem by Godfrey de Bouillon; and Froissart speaks of a dish

(1) Vespasiano de Bisticci, "*Vite degli Uomini Illustre*," Vita Niccolò Nicoli, p. 480.

(2) Rossi. "*L'Osservatore*," vol. vi., p. 13.

showing the Siege of Troy, which was served at the marriage of Charles VI., in 1389.

The artistic cookery of the Trowel and Cauldron Clubs, in Andrea del Sarto's time, very much resembled these earlier examples, only the dishes took more an architectural than a historic form. Andrea himself invented a combination of eatables in the shape of the Florentine Baptistery; other painters gave pictorial representations in comestible form.

We cannot quit this part of our subject, without alluding to the ceramic art, which was rendered eminently pictorial under the hands of Italian artists. The art of glazing earthenware was not new, as it was known to the ancient Phœnicians and Babylonians, and used by the Byzantines and Lombards, and was brought to a high state of perfection in Oriental countries, Persia, China, &c., long before it became artistic on Italian soil. The real majolica, which was imported into Italy in the fourteenth century, is of Hispano-Moresque origin. The Moors, who founded Granada in 1235, had potteries there and in the Balearic Islands. The tiles of the Alhambra date from about 1300. It is not certain whether the art was brought into Italy by immigrants from Majorca, or whether the Italian artists learned it in Spain, where many of them were employed in the fifteenth century. Probably the former hypothesis is correct, as the name majolica was given to all kinds of glazed earthenware; and it appears from Dante, who speaks of "*Tra l'isola di Cipri e Maiolica*," to have been the ancient name of Majorca.

There is a difference between majolica and porcelain; the latter being composed of a fine, hard, siliceous clay; while majolica is moulded in common clay, enamelled with a stanniferous glaze. Sometimes there is a slight admixture of copper in the glaze, which gives a peculiar shiny, opalesque reflection to the surface, which is greatly appreciated by collectors; it is called *naçré*, *reverberato*, *riflesso*, &c.

Whatever the origin of Italian majolica, it is certain that Luca della Robbia was the first to adapt it to artistic uses. He not only glazed his sculp-



BRONZE URN; FROM PADUA.

tures in terra-cotta, but he also painted scenes in the flat, as the round plaques on Or San Michele and some of his tombs in Florence show, as well as the collection of circular paintings representing the months, in the South Kensington Museum. We may, therefore, look upon him as the father of Renaissance majolica in Tuscany.



THE NATIVITY. *Bas-relief by LUCA DELLA ROBBIA. In Florence.*

It has been thought that plates were glazed at Caffaggiolo before Luca's time, but this has not been proved; there are no specimens known or dated till long after Luca's fame had risen. It is certain that, during the fifteenth and sixteenth centuries, artistic potteries were established all over Italy, each attaining perfection in its own especial branch.

The great Art patrons had each his tributary manufactory. The Medici patronised the furnaces of the Ridolfi at Caffaggiolo; the Dukes of Montefeltro those of the Fontana at Castel Durante, Urbino and Gubbio. The Lords Malatesta had their manufactory under the Lanfranchi at Pesaro; while Alfonso of Ferrara brought artists from Faenza and Urbino, and established the works of Ferrara and Modena.

The Caffaggiolo vases have a rich and even glaze of a pure white colour. The ground-work is often laid on roughly in a dark cobalt blue; the chief colours are green, purple, blue, bright yellow, and opaque orange. The best makers were the Ridolfi, and the finest specimens—which may be seen in the Medici Collection in the National Museum, Florence—date 1507-9. Giacomo and Loys Ridolfi emigrated from Caffaggiolo to France, in 1590, and established a factory in Bretagne. A fine Caffaggiolo plate is in the British Museum; the centre is painted with a group of saints, from a painting by Benedetto Montagna. The South Kensington Museum has a splendid pitcher, with the Papal and Medici arms on it, and the mysterious motto, "Glovis," which is often used on ware from this factory. A plate in the same museum has a representation of a procession of Leo X. on it; and another a copy of Donatello's statue of St. George—a magnificent two-handled vase, with sea nymphs for handles, and a raised composition of scrolls, grotesques, and myths. All these are direct proofs of the influence of Florentine Art and Medici patronage.



PLAQUE OF GUBBIO WARE. By MAESTRO GIORGIO.
Inscribed "ex o Giorg." In the Louvre.

Of the Urbinese schools, that of Gubbio, under Maestro Giorgio, takes the priority both in regard to chronology and excellence of art. Giorgio Andreoli, assisted by his brother, settled in Gubbio, from Pavia, in 1498. The beauty of his plates and vases soon attracted the notice of the Duke of Montefeltro, who, to keep Maestro Giorgio in his domains, enrolled him as a citizen, and made him Castellano of Gubbio. He not only painted, but modelled his terra-cotta on the style of Luca della Robbia. The "Madonna del Rosario," a large relief for an altar-piece at Frankfort, is one of his finest works of this kind. There is a St. Sebastian, dated 1501, in the South Kensington Museum. A statue of St. Anthony by him, in glazed terra-cotta, is in the Cathedral at Gubbio. Maestro Giorgio's signed works are very precious; his signature was

usually "Maestro Giorgio da Ugubio." They are remarkable for a rich kind of ruby lustre.

Castel Durante, the parent of the Urbino ceramic works, had potteries from a very early date; it is near the banks of the Metauro, where a very fine bed of potters' clay exists. Glazed ware, decorated by a rough kind of sgraffito, was made there from early in the fourteenth century; but artistic majolica does not seem to have been produced till about 1525. Several names of makers are connected with Castel Durante. A beautiful bowl, in the collection of Mrs. H. T.



MAJOLICA PLATE. *Pesaro Ware, Sixteenth Century.*

Hope, is signed Giovanni Maria, Vasajo. It is covered with grotesque trophies, amori, satyrs, &c., on a ground of dark blue, and has the shield and arms of Pope Julius II. on it.

A jar, in the British Museum, signed 1519, *In Castel Dura*, bears the words, "Ne la botega d' Sebastiano d' Marforia." The sides are decorated with dragons interlaced, and arabesques cover the base. The Pellipari were another family whose name is connected with Castel Durante majolica. Its distinguishing marks are a pale buff-coloured clay, fine glaze; plates are generally edged with yellow or white; grotesques are drawn in olive on a blue

ground; and flesh tints have also an olive tint; blue and yellow predominate in draperies.

Guido, the son of Niccola Pellipario, of Castel Durante, settled in Urbino before 1520. By some means the family name here became changed to Fontana, and a long line of makers, chief of whom was Orazio Fontana (a good artist, who died 1571), carried on the manufactory till the seventeenth century.

Another famous maker at Urbino was Francesco Xanto, a native of Rovigo, who flourished about 1539; most of his painted works are signed with various



MAJOLICA VASE. By ORAZIO FONTANA. *Urbino Ware.* A.D. 1571.

different spellings of his name. The finest known collection of Urbino vases is that of the Spezieria at Loretto, of which the specimens are nearly all from the hands of the Fontana family. There were originally three hundred and eighty, and they were presented to the pharmacy of the Santa Casa by Francesco Maria, Duke of Urbino. They are painted with designs from Michelangelo, Raphael and Giulio Romano, and have as subjects Scripture and classic history, and grotesque designs. There is not that beautiful variety of form and moulding which would be found in domestic vases of the same era, most of them

having the form, for which they were intended, of pharmacy jars. However, the decorations were so much appreciated, that one of the Medici Dukes of Florence would have exchanged them for silver vases of similar weight; and Louis XIV. offered five gold statues in lieu of the vases representing St. Paul and the four Evangelists. The Raffaelesque is only a variety of Urbino ware decorated with graceful classic scrolls and arabesques.

Pesaro claims priority of either Gubbio or Castel Durante. Passeri, in his treatise on the ceramics of Pesaro, says the art was inherited from the Romans; and further, that the works of that town supplied the *bacini*—coloured concave discs of glazed earthenware—which were built in as decorations to the



MAJOLICA PLATE.
Faenza Ware. In the South Kensington Museum.

façades of the Lombard and Romanesque churches of Pavia, Monza, and Milan, in the twelfth and thirteenth centuries. The famous Pesaro majolica, which we prize, was, however, a development of the more ancient manufacture under the influence of Renaissance art, which took place under the Sforza and Malatesta, successive lords of the city. Several plates, with portraits or mythologic heads in the centre of geometric borders, were executed for the Sforza family between 1502 and 1541; they have a beautiful mother-of-pearl lustre on them.

Pope Sixtus IV. (Della Rovere) received a present of some vases from Costanzo Sforza, in 1474; and later, Roberto Malatesta sent some plates to Lorenzo de' Medici, who, in thanking him for them, said he valued them more

than silver. These were probably made after the great artistic improvement had been introduced by Della Robbia, for before that time the Pesaro ware had been much more rough. Under the Montefeltro family, the Pesaro works still rose. Giacomo and Girolamo Lanfranco, and Bernardino Gagliardo, were the chief ceramic artists of the sixteenth century. The manufacture declined on the extinction of the ducal court, but a revival has been made since 1763.

Faenza has a special standing of its own, and its factories must have been



PLATE. *Urbino Ware. About A.D. 1560. In the German Museum.*

established early, as the pavement of the Chapel of St. Sebastian, in San Petronio at Bologna—inscribed *Petrus Andrea de fava* (sic), 1487—was made there. Casa Pirotta was the principal and earliest fabric; the plates from it are generally marked with a circle filled by a cross and crescent. Baldassare Manara was one of the best artists; his works date about 1534. It was this place that gave the generic name of Faïence to all kinds of artistic ceramics; but as a place with a similar name exists in the midst of the clay district, under the

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Estrelle Mountains, and has always been renowned for its potteries, some have thought it is possible that the French word had a native origin. The Faenza ware is remarkable for a profuse use of primary colours. Some specimens of the cinque-cento-era have very fine painting.

Forli, probably a branch from Faenza, boasted of its Maestro Jeronimo, or Gerolamo, in 1590-1660. He made a beautiful service for Mathias Corvin, King of Hungary. Alfonso of Ferrara employed artists from Faenza and Urbino, and very beautiful ceramic art was produced by them. Some fine specimens are in the Museum at Modena. Modena, Bologna, Siena, Venice, and almost



PHARMACY BOTTLES. *Majolica Ware.*

every independent city, had its potteries. In Venice the manufactory was late, but some very beautiful pieces are to be seen in the Correr Museum, Venice, and in that of South Kensington.

Siena had a factory in 1509, under a Maestro Benedetto. The style is similar to that of Caffaggiolo; so it was most likely a branch from the Tuscan work. Some fine pictured plates, with arabesqued borders, are in the British Museum. Ferdinando Maria Campani revived the ware late in the seventeenth century, by painting plates from the designs of the Carracci.

Italian *porcelain* will not enter into the present description, as it is of a later epoch; the two most famous factories were established in the eighteenth century. That of the Marchese Ginori, at La Doccia, was begun in 1735; and

the sculptresque style, produced at Capo di Monte, near Naples, first introduced about 1736.

This nineteenth century has seen the revival of artistic majolica in nearly all the Italian cities, and once again Pesaro is famous for its painted vases; Urbino for its Raphaellesques; Faenza for its parti-coloured ware; while the house of Cantagalli, in Florence, has worthily revived the Caffaggiolo ware which Lorenzo de' Medici much admired.



SWEETMEAT PLATE. *Caffaggiolo Ware.*



VENETIAN LACE: RAISED POINT. *From the collar of a Venetian nobleman, worn only on State occasions. In the Musée de Cluny, Paris.*

CHAPTER VI.

NEEDLEWORK AND TAPESTRY.



R. RUSKIN¹ says, "I have told you that no art could be recovered among us without perfectness in dress, nor without the elementary graphic art of women in divers colours of needlework. There has been no nation of any Art energy but has strenuously occupied and interested itself in this household picturing, from the web of Penelope to the tapestry of Queen Matilda, and the meshes of Arras and Gobelins."

Certainly, the Italian revival was not behind-hand in artistic needlework and tapestry, for which several of her highest artists contributed cartoons and designs. Women's fingers with the needle have been interpreters of Art, as well as those of man with chisel and brush; and to trace the development of

(1) *Aratra Pentelici*. Lecture iii., p. 100.

embroidery from the earliest ages, is only to follow again the same road we have often passed over in tracing the rise and progress of other arts.

Like most arts, tapestry has an Oriental origin: the first French manufactures were known by the name of "Sarazinois;" and it is said the knowledge of woven tapestries was brought over to Europe at the time of the Crusades. The origin of artistic needlework, however, goes back to primitive times. The Babylonians used tapestry or embroidery to represent historic and religious facts; and the perfection of the Hebrews is testified by the accounts in the Bible of embroidery, especially of the curtains of the Tabernacle. "Moreover thou shalt make the tabernacle with ten curtains of fine twined linen, and blue, and purple, and scarlet: with cherubims of cunning work shalt thou make them"—(Exodus xxvi. 1); again, "Them hath he filled with wisdom of heart, to work all manner of work, of the engraver, and of the cunning workman, and of the embroiderer, in blue, and in purple, in scarlet, and in fine linen, and of the weaver, even of them that do any work, and of those that devise cunning work"—(Exodus xxxv. 35). The Etruscan and Roman Generals and Consuls had their triumphal embroidered mantles called "Toga Picta;" and Homer himself, in picturing the store of rich tapestries and robes embroidered by Sidonian slaves which Hecuba kept in her house,¹ &c., testifies to the artistic use of the needle and loom among the early Greeks, who attributed their knowledge of it to Minerva.

Cicero, speaking of the peculations of Verres in Sicily, says, "There was no jewel or pearl, nothing made of gold or ivory, no statue of marble, or brass, or ivory, no picture either painted or embroidered ('Neque ullam picturam, neque in tabula neque textile fuisse') that he did not seek out . . . and take away."² Here embroidery evidently ranks as a work of Art. In the same oration (par. xii) he speaks of the celebrated Attalic tapestry, which Verres professed to have bought from Heius for 6,500 sesterces. This Attalic tapestry was woven with gold threads, and is said to have been the invention of Attalus, King of Pergamus.

The Lombards were not ignorant of the practice of artistic embroidery. The mosaics of the Church of Sant' Apollinare Nuovo at Ravenna show us that the curtains which draped the doors of Theodoric's palace were embroidered in gold; and the Lombard Empress Cunegonda, who became a nun, was herself a skilful embroideress ("operabatur manibus suis"). "Nulli enim in distinguendis aurogemmisque vestibus plurimum aut in stoli aut in cingulis æstimabatur inferior."³ In the hands of the Byzantines, embroidery passed through the same changes as Art; richness being preferred to beauty, and

(1) Homer, *Iliad* vi., p. 338.

(2) Cicero, *Or. v.* against Verres, paragraph 1.

(3) Damiano (Archbishop of Ravenna). "Life of Cunegonda."

convention superseding invention. The early chroniclers, as Anastasio in his "Vite dei Pontefice," speak of some stuffs called *aurotextile* (woven with gold), and others *auroclavi*; and *crisoclabo* (brocade with patterns of gold and colours); some are called *acu pictae* (ago, or needle-pictured)—these must be true needle embroidery. Pope Honorius I. (A.D. 625) had a magnificent *piameta*,¹ representing the "Liberation of St. Peter" on one side, and the "Assumption of the Virgin" on the other; and even earlier than that we hear of a Christian senator of Rome, spoken of by St. John Chrysostom (fourth century), whose toga was embroidered with six hundred figures. Adrian I. (A.D. 772) had a "vestem de crisoclabo habentem historiam Nativitatis."

Needle tapestry was worked in France in the earliest epochs; for King Dagobert had the Church of St. Denis hung with tapestries embroidered with gold and pearls. Probably when the streets were adorned "velis depictis" at the baptism of Clovis, they were hung with similar embroideries. Tapestries were used in Auxerres in A.D. 840. The treasury of Troyes Cathedral still contains the scarsella, or purse of Thibaud le Chausonnier, which is embroidered in silk and gold: an angel of love hovers over a lady sleeping in a wood; behind are two women with a saw severing a heart placed in a coffer; an arm in a cloud seems to break the saw. It is a quaint and curious allegory of love and riches. All round the purse is a border of gold, embossed with raised buttons.²

The Countess Matilda of Tuscany (eleventh century) gave a famous piece of needle tapestry to Gregory VII. for the patrimony of St. Peter. Nor was England behind-hand. Ingulphus, the Anglo-Saxon chronicler, mentions some hangings embroidered with golden birds, and a curtain representing the siege of Troy in rich needlework; while Beowulf sings of—

. . . "The great wine-chamber—
There shone variegated with gold
The web on the walls."

All these were needle tapestry, the same kind probably of which Homer speaks when he says—

"While Argive Helen 'mid her maidens placed,
The skilful labour of their hands o'erlooked,"³

This kind of work seems to be a natural product of feudal times. The large number of dependants and vassals gathered under the protection of the lord and lady of the castle, and the small amount of domestic service required by the simple mode of life, rendered it necessary for the lady to find some suitable

(1) The large vestment which covers both back and front of the officiating priest.

(2) Les Arts Somptuaires, vol. i., p. 100.

(3) Iliad, vi. p. 378-9.

occupation for the feminine inhabitants of the house; while the lord and his followers were employed in sports or deeds of arms. There were manufacturers in the great convents as well as private embroiderers; for in A.D. 985 there was a large factory of needle tapestry in the Convent of St. Florent, at Saumur, and one at Poitiers, in 1025. The Byzantine and Italian convents also produced very beautiful work in tapestries and vestments embroidered pictorially in gold and coloured silks.

The change from this needlework to woven tapestry was, as we have said, brought from the East at the time of the Crusades, and the legend of their Saracenic origin remains in the name "Sarazinois," which was given by the French to the earlier specimens. Of such general use did it become that by the time of Charles V. (A.D. 1379) all French literature was illustrated in wool, so that the chivalresque romances and the deeds of the Paladins could be read on the walls.

The use of stamped leather, which was much adopted by the Venetians and people of Cordova, was also an Oriental practice introduced by Crusaders.¹ At first these hangings were embroidered and stamped in square pieces, and then sewn together. There is still an ancient house in Antwerp in which the walls are decorated in this style. As late as the sixteenth century we find Paolo Veronese painting subjects on gilded leather for the walls of the Fondaco dei Tedeschi; and until the fire of 1861 there existed at Blenheim a set of nine paintings in oil on gilded leather, done from engravings by Caraglio, after designs by Pierino del Vaga and Il Rosso. They were, for some time, wrongly ascribed to Titian. The subjects are the Loves of the Gods, *e.g.* "Jupiter and Io," "Bacchus and Ariadne," "Mars and Venus," &c.

It will be well to give a clear idea of the difference between woven and needle tapestry. In the latter the design is worked on a kind of canvas. In the former the painted pattern is placed beneath the warp threads of a kind of loom, which lie horizontally, and with different shuttles; the weaver lifting up the alternate warp threads with the treadle, covers so much of the fabric as the pattern indicates with each colour, pushing up the cross threads with a comb called *aiguille à presser*. The joins, which occur perpendicularly between the colours, are drawn together afterwards by persons called "fine drawers," or *rentrayeurs*.

This horizontal loom is called weaving with the *basse lisse*. There is another process called the *haute lisse*, in which the frame of threads is placed upright with the pattern behind it, and the weaver stands upright at his work. The advantage of this is that the worker can pass to the back and see the progress he makes, and rectify any mistakes; for in both ways the pattern is worked on the reverse side.

(1) M. Achille Jubinal. "Recherches sur l'usage et l'origine des Tapisseries."

The Flemish factories, which were the most famous in the world, date from the twelfth century to the fifteenth. Guicciardini ascribes the invention to Flanders; but this is not proved, because it is known that the Orientals wove figured hangings some centuries before. The famous manufactory at Arras gave a generic name to European tapestries; they are still called *arazze* in Italy. The arras was woven in wool, with sometimes a mixture of hemp or cotton. If there is silk or gold work in a tapestry, it may be known as Italian work from either Venice or Florence, or as French.

In A.D. 1385 Philippe le Hardi bought at Arras a haute-lisse tapestry worked in gold, 36 ells long. It represented the history of Virtue and Vice; its price was 700 francs; and in 1419 Jean sans Peur gave 4,000 francs to the same factory for a piece 210 ells square, representing all the kings, archbishops and bishops of the "Union of the Holy Church." Another celebrated French tapestry was the tent of Maréchal Saint André, in the sixteenth century, which represented the battle of Pharsalia. Several fine pieces of arras were sold with his other possessions, among them a haute-lisse tapestry in gold and silk, an "Annunciation;" another representing the "Siege of Rhodes;" and a "ciel de toile d'or" embroidered with the image of St. John the Baptist.

From the Flanders factories both the French and Italian factories sprung. About 1526 Francis I., of France, induced some Flemish workmen to go to Paris, and he established them at Fontainebleau; but he sent to Italy for artists to design for them. Primaticcio was one of the chief of these. The tapestries were woven all in one piece, threads of silk and gold being introduced to enrich the woollen fabric. The manufactory was not established permanently, and declined after the death of Francis. In 1594 Henri IV., being much pleased with the tapestries of Du Bourg at St. Meru, re-established the Paris works, and again brought over Italian artists to draw designs, in 1597. For the famous Gobelins we are indebted to Louis XIV. and his minister Colbert, who set up a manufactory, with Lebrun as artistic designer, in the building previously occupied by Jean Gobelin. After Colbert, Monsieur de Louvois became director, and he brought French tapestry to its culminating point.

The introduction of the art into England was almost earlier than in France. Sheldon lent his house, in Henry VIII.'s time, to a weaver called Robert Hicks, but the feeling for high art was evidently wanting. The looms of Hicks produced such matter-of-fact things as maps of Oxfordshire and Worcestershire.

James I. revived the manufacture at Mortlake, in 1619, with an artist from Mecklenburg called Franz Klein. Charles I., at the suggestion of Rubens, bought the cartoons of Raphael, which were reproduced in England, after having been originally worked in Flanders, and Charles II. employed Verrio to design for his tapestries.

Mr. Beavington Atkinson¹ speaks of some Danish tapestry of the sixteenth century, which decorates three grand halls in Copenhagen; the subjects relate to Danish history. So it appears that the art of Flanders had spread widely and quickly. The Venetian arras must have been very fine to have attracted the cupidity of Cæsar Borgia's followers, who were accused—on leaving Venice for Padua after his ceremonial visit in September, 1499—of stealing the arras and gold-worked curtains from their official residence. Cæsar Borgia himself was called upon to restore a richly embroidered altar-cloth belonging to the Church of Murano.²



THE ANNUNCIATION. *Italian Tapestry. In the Spitzer Collection.*

The Florentine manufactory was opened in 1545, when Cosimo I. imported a Fleming, called Jan Rosts, with a company of workmen under him, and the "fabbrica" was set up which has now left nothing but its name to one of the Florentine streets.³ Puntormo, Francesco Salviati, and Allori were his artists. Some of Salviati's cartoons exist still in the villa of Count del Benino, at Colonnata. Cosimo II. employed a French company under Piacer Fever, but in 1740 the remains of the colony emigrated to Naples, where Charles IV., after-

(1) "Art Tour in Northern Capitals," p. 21.

(2) "Malipiero," p. 565.

(3) Via degli Arazzieri (now part of Via Sant' Apollonia).

wards King of Spain, engaged them. The works of the Florentine Arazzieri are to be seen in the beautiful tapestries of the Pitti Palace, the Uffizi Gallery, the Bargello, and several private palaces. A large collection of fine specimens which, till the end of the eighteenth century, had been used to decorate the Piazza della Signoria on St. John's Day, were exhibited in the Donatello "Esposizione dell' Arte Antica," Florence, 1880-81. One piece represented the league between the Florentines and people of Fiesole; a second was a replica of one of Andrea del Sarto's frescoes in the cloister of the Scalza, the "Angel appearing to Zacharias." The artist Agostino Melissi drew the cartoon, which he enlarged from the fresco and put into colour. He also treated three more of Andrea's frescoes in the same way. A fine tapestry, for which Bronzino made the cartoon, is dated 1557, and represents the goddess Cybele surrounded by products of the earth. Another, dated 1585, for which Alessandro Allori gave the cartoon, represents the fable of Phæton, which is beautifully rendered in arras. This subject has been repeated four times by different artists. One was from a cartoon drawn by Vincenzo Meucci, in 1735, and was the very last tapestry woven in the Medicean Arazzeria. The last but one was the "Rape of Proserpine," the cartoon for which was by Giuseppe Grisoni.

The charming series of tapestries lately removed from the Uffizi Gallery, in which the seasons are represented by a number of children occupied in the different processes of agriculture, was woven at the Gobelins. The Donatello Exhibition had also a fine series of scriptural subjects from the Brussels manufactory, dated early in the sixteenth century. They are first mentioned in a Medicean inventory, in 1553, as being purchased from "Giovanni Vandovaldo" (Van der Velde?). The cartoons have been attributed to Raphael, but their style does not warrant the assumption, the figure of Adam being short and stumpy, and that of Eve out of proportion; the mouths of all, especially of the Almighty, who appears in each piece, are weak, with full fleshy lips.

The splendid cartoons of Raphael, which were woven in Flanders for Pope Leo X., are too well known to need description here. The tapestries were taken to France at the siege of Rome, but restored to Pope Julius III.

Although superseded for use as wall-decoration, the more feminine art of the needle never went out of fashion. The beautifully embroidered ecclesiastic robes, banners, &c., of the fourteenth, fifteenth, and sixteenth centuries, which are to be seen on the shelves of Italian sacristies, show the artistic excellence to which embroidery was brought. There were several kinds of embroidery, of which one called *punto unghero* is worked in shaded silk on fine linen; and is similar to the crewel stitch of the present day, but worked with great exactness. *Ricamo a rilievo* is a kind of embroidery in relief, the subject being raised by a stuffing beneath the work. The Donatello Exhibition had a very curious altar-front of

the seventeenth century in this style. The subject was the "Life of St. John the Baptist," and it pathetically declared the fall of Art. The treatment was entirely secular. Herod's palace was like a Rosherville arbour: a fantastic fountain and "putti" were before it; St. John, in the desert, is preaching to a crowd of fantastic fashionables of the day.

Some very fine specimens of *punto unghero* were the property of the Countess Franchetti: two beautiful arabesque friezes to adorn a room, and one an ideal subject of an Orpheus, grotesquely treated. It was bordered by a scroll, interspersed with griffins and "Loves." The Princess Barberini exhibited a more refined artistic piece of the same work; in the centre was an oval picture of the Annunciation, with a beautiful Raphaellesque border. The Barberini Palace at Rome is rich in fine needlework: there is the linen cornice embroidered in gold, which adorned the room of Pope Urban VIII. (1623); a pair of curtains, and a valance and frieze, all embroidered in silks, with flowers and little *amori*. On one part is a falcon chase of Loves, very charming. A velvet screen with a rich design in beautiful fifteenth-century work, and a table-cloth in raised silver embroidery on yellow stuff, are the property of the Marchesa Corsini Rinuccini, of Florence. The private royal apartments of the Pitti Palace have two or three fine sixteenth-century table-cloths embroidered in silver on velvet.

The greater part of the artistic embroidery of this epoch was the work of nuns in the many convents, and it naturally took, for the most part, an ecclesiastic stamp. There is not a church in Italy that has not its collection of vestments, some worked with scriptural subjects in fine silk, others with nature-tinted flowers, and some with rich silver and gold work in relief. The priests did not, however, monopolise the deft fingers of the Italian women, who were equally artistic in the adornment of their own dresses, which were at this time remarkably richly embroidered with silks, gold, and pearls; for by the sixteenth century the sumptuary laws of the fourteenth century were no longer in force.

The history of dress is very much connected with that of embroidery. The two great eras of excellence in tapestry mark the two points when magnificence in dress became most extravagant.

In feudal times richness of apparel was emphatically aristocratic. The old missals show us kings and queens, knights and ladies, clad in the most gorgeous stuffs and rich embroideries. The very names of the materials used savour of magnificence: there was the *aurotextile*, woven with gold; *crisoclave*, brocaded with colours; *auroclavi*, brocaded with gold. We read of *amiti*, *dimite*, *trimiti*, stuffs with respectively one, two, or three "licci" (woofs); the *esamite*, or *sciamite*, with six "licci"—this is probably the samite of King Arthur's time.¹

(1) The description of these stuffs is taken from Ferrari, "Costume," vol. xxviii. It is not explained whether the multiplied woof threads refer to extra thickness or to a diversity of colour.

In 1169, silk fabrics were set up in Palermo, brought from Greece, and propagated in Venice, Florence, Milan, and other cities. This facility of obtaining rich materials, together with the change from feudal to city life, which brought wealth into the hands of the many merchants, instead of the few manorial seigneurs, caused a general indulgence in richness of apparel; burghers' wives emulated the aristocracy in their brocaded and embroidered robes. The fashion first spread in France, and as early as 1292 it had become so extravagant that Philippe le Bel was obliged to make laws limiting the expenditure on dress. No bourgeois was allowed to wear either ermine, sable, gold, or precious stones; dukes, counts, and barons, possessing 6,000 *livres* of land, were allowed four robes a year, and their wives the same number; a knight of 3,000 *livres* of land was limited to three dresses annually, and could only give his squire two; No lady under 2,000 *livres* was permitted more than a single robe in the year; and servants had perforce the same limit.¹

Not many lustrres after this the sober Florentine burghers were obliged to make similar sumptuary laws to put down the extravagance of their wives and daughters. In the year 1326 a decree was made prohibiting the use of false plaits, whether of hair or silk, regulating the quantity and value of their jewellery, and the richness of their dresses. Ladies were not allowed to embroider their robes with either silk, gold, silver, or pearls, excepting only to the depth of the third of a braccio, "round the neck in the guise of a collar."² This law does not seem to have been long in force, for in the next century we find the extravagance has become general on the part of men: the feminine fingers, whose industry had been limited to embroidering collars for their own adornment, now spend their time in enhancing the magnificence of their cavaliers in the tourney.

A certain Benedetto Salvatori contended in the lists in Florence in 1467, carrying in the embroidery of his horse-cloth and his own doublet thirty pounds of pearls.

Lorenzo de' Medici was famous for the richness of his horse-trappings. He had one of blue velvet embroidered with figures in silver thread, and several others not less magnificent.

Lodovico il Moro is represented in an old portrait as wearing a blue dress embroidered all over with gold-raised work; serpents (the *biscio*, or arms of the Visconti), take a large share in the design. At the marriage of Christiana of Denmark to Francesco Sforza, in 1534, she walked under a "baldacchino" of rich embroidery, dressed in gold brocade, and was attended by twelve Counts dressed in velvet embroidered with gold.³

(1) "Les Arts Somptuaires," vol. i., p. 191.

(2) Del Rosso, "L'Osservatore Fiorentino," vol. vi., p. 87. The sumptuary laws in Venice were made in 1481, when gold-embroidered garments were prohibited; they had become so common that even bakers' wives wore them.

(3) See Burigozzo, "Cronaca." This rich costume was probably to please the people of her husband's country, for, according to Holbein's portrait of her (in the possession of the Duke of Norfolk, temporarily (1882) deposited in the National Gallery), she was wont to dress very plainly.

The fourteenth and fifteenth centuries were, in Florence, and indeed in all Italy, a period of great artistic taste in dress. The silk merchants produced most marvellous pictorial brocades; the embroiderers painted with needle and silks the finest designs of the best artists, while in the form of dresses both for men and women, the utmost artistic elegance and variety was reached. A study of Ghirlandajo's frescoes in Santa Maria Novella is a revelation of the possi-



A VENETIAN LADY.

Sixteenth Century.

From CESARE VECELLIO'S "*Habiti Antichi e Moderni di tutto il Mondo*," Venice, A.D. 1589.



GRAND DUKE OF TUSCANY

IN STATE ROBES.

bilities of the dressmaker's art. The varieties of graceful sleeves, some loose and flowing like the Greek sleeve, some puffed and gathered; the elegant scarves giving fantastic grace to some figures, the closely cut bodice revealing the perfection of form in others; the diversity of stuffs, the thick flowered brocade of the matrons, the light gauzy fabrics of the maidens, the velvet and satin of the youths in round mantles and plumed caps—all show that dress in the fifteenth century

ranked with almost everything besides, and became a fine art. Titian has shown us in his works the beauty and richness of Venetian dress.

The inventory of Lorenzo de' Medici¹ gives a very good idea of how much embroidery and dress entered into the life of the time. There are long lists of tapestries and embroidered table-cloths, coverings to be thrown over the "spalliere"—or long seats with backs—hangings for the walls, and carpets for the floors. All these, when not in use, were kept in the armadi or cassoni, which were in every room. Some of these cloths and hangings were embroidered with the Medici arms; others had representations of tournament and the chase, some with Biblical subjects. There is a mention, on page 4, of a "panno verde richamato su sbuffole." This, probably, is the kind of raised design which has been described on page 330 as *ricamo a rilievo*.

As for dresses, it is evident that, when Lorenzo de' Medici lived, a law like that of Philippe le Bel would not have suited the requirements of society. In one single "forziere," or press, were nine *lucche*, some lined with ermine, others sable; forty long dresses, with rich linings, either fur or crimson silk; forty *robetti*;² different stuffs and linings specified; eighteen mantles and capes; forty pairs of hose, of every colour; eighteen doublets, besides several minor garments. Other wardrobes in the house were as well supplied.

In a very interesting exhibition of old Florentine portraits, held during the year 1881, three thousand pictures from the magazines of the galleries and Medicean palaces were brought to light. It was an epitome of Florentine costume for three or four centuries; the gradual change from individuality and grace, to conventionality and stiffness of form, is remarkable. In the fourteenth century ladies of the Strozzi, Frescobaldi, Rucellai, and other families wore not only dresses cut precisely alike, but almost identical in pattern and colour. Trimming seems to have taken the place of the prohibited embroidery, for there is great wealth of rich galloons and braids. All the extravagance had centred in the collar, which was a wide stiff ruffle of handsome lace. But when we come to the ladies of the fifteenth and sixteenth centuries, extravagance is again in vogue—an artistic extravagance, bewildering in variety and charming in infinite design. We see graceful robes fitting the undulations of the form, with flowing skirts, the materials brocaded in beautiful scrolls, for the designers followed the universal mania for Roman "grotesque," and adopted the classic arabesque mural decorations for dress-patterns and lace. In some there is exquisite embroidery, either in gold and pearls, or in coloured silks.

The portraits of Titian and Cesare Vecellio display various fantastic sleeves and rich stuffs; while Leonardo da Vinci's paintings give us several different kinds

(1) Inventario della Casa de' Medici. Ricopiata nel 1513 per mano di prete Simone di Stagio. "Archives of Florence."

(2) Robetti were short dresses for home wear.

of head-gear. The pearl-wreathed tresses of Mona Lisa (*La Gioconda*), and the curiously meshed head of Bona Sforza, in the *Brera* at Milan, are worthy companions of Titian's Eleanora de' Medici, whose hair is confined in a net of fine gold thread.

All the accessories of toilet during the period of the Culmination took an artistic form. The cavaliers fastened the feathers in their caps with gold buttons, each of which contained some classic design in repoussé or smalto. Ghiberti, Finiguerra, the Pollajuoli, Marcone, and Benvenuto Cellini were all famous for their exquisite skill in making these. The ladies clasped their waists with silver belts, worked in niello or smalto, and fastened their robes with embossed buttons which were really works of Art. The "scarsello," or purse, which had for centuries been worn by Florentines, attached to the belt, was embroidered with gold, and bound with a chased border of the same metal. The garlands which the maidens wore in their hair were so artistic that the family of Ghirlandajo won everlasting fame by designing them.

The ordinary ways of life were not sufficient for the display of all the varied costumes which filled the "armadi" of the gay Florentines. Every opportunity was taken of getting up pageants, processions, fêtes, and tournaments, in which the richness of dress was a great attraction. Art entered into everything at that time, and in nothing more than the pageants and "trionfi," or processions, which were organised not only during carnival, but at every festa. It was verily masquerading made into a fine art; poems were taken entire, and put into life. The religious mysteries, which had been the greatest scenic achievements of the Middle Ages, gave way in the fifteenth and sixteenth centuries to the universal humanistic or classic impulse. When Charles VIII. was welcomed at Turin, a masque of "Launcelot of the Lake," and another of "Athens," were got up for his amusement. At the marriage of Leonora of Aragon to Hercules of Ferrara, in 1473, the pageants which greeted the bride-elect as she passed through Rome included impersonations of all the deities of Olympus. Diana, Juno, and Venus combined to celebrate the marriage of Lucretia d'Este to Annibale Bentivoglio, at Bologna, in 1492; at which various classic myths were represented. There were also the "trionfi," which were suggested by Dante and Petrarch, and modelled on the triumphs of the Roman emperors.

The wonderful "Triumph of Death," organised and arranged by Pier di Cosimo, seems to have more the poetic origin; while the "Triumph of Paulus Emilius," headed by Lorenzo de' Medici, and that of "Camillus" by Leo X., were decided copies from Roman history. Both these last were organised and designed by Francesco Granacci.

There is hardly an artist of the time whose name is not connected with the designs of public pageantry. Andrea del Sarto painted chariots; Cecca and

Cronaca made mechanical arrangements for flying angels, moving clouds, and other wonders. Architects painted triumphal arches, made façades to churches, and filled the town with a semblance of magnificence; while painters designed dresses and drapery, and grouped the living pictures.

All these pageants were only outlets for the Florentine love of display, and in due time the extravagance in dress had again to suffer a reaction. The hand of the law had been raised to put it down in the thirteenth and fourteenth centuries; but for this second relapse, which was occasioned by the pagan bias of the age, a religious reform was needed to touch it. In Florence, Savonarola, with his



VENETIAN POINT LACE, in relief.

thundering eloquence, awoke the spark of religion which slumbered in the Florentine breast, and a hecatomb of the "vanities" was made in the Piazza della Signoria. The same kind of discipline seems to have been required in France; for, in the time of Savonarola, Olivier Maillard preached down the vanities of that kingdom, saying, "*Etes-vous corrigés? Avez-vous renoncé à votre luxe, à vos concubines, à vos anneaux, à vos paternoster (rosary) qui sont en or, et que vous portez—non par devotion, mais par vanité? Si vous ne changez de conduite, je vous enverrai à tous les diables.*"¹

(1) "*Les Arts Somptueux*," vol. i., p. 191.



MARBLE ORNAMENTATION. *In San Lorenzo, at Lugano.*

CHAPTER VII.

GEM-CUTTING.



ABOUT the same time that the Italians began to make artistic medallions, the sister branches of intaglio in gems and the cutting of cameos were revived. The art of intaglio was equally a resuscitation of Greek and Roman Art, but also a more direct heritage of the Tuscans from the Etruscan scarabei, which were incised with mystic signs before Greek Art was imported into Etruria or Rome was founded. Yet, though the amulet or scarab appertained to the religion of almost all the primitive nations—Babylon, Troy, Egypt, Etruria, &c.—the Greeks were the perfectors of the intaglio, and it was only when their style influenced the Etruscans that the scarab became a work of Art as well as a mystic object of reverence.

The finest intagli of the Roman imperial period were by Greek artists resident in Rome, such as Hyllus, Apollodorus, Gnaeus (or Cneius), Aulus, &c., who were worthy followers of the still more ancient intagliatori of Greece—Dioscorides, Polyocrates, Scylax, &c., whose works, incorruptible by time, have been preserved to us, and are now scattered through European museums. Like all other arts, intaglio decayed in Byzantium, yet was never so extinct but that traces of it are to be found even in the Dark Ages. There are rude Christian intagli of early date. Those of the first few centuries have only emblems on

them. Gori¹ gives an engraving of two Christian rings in the Museo Vittorio, Rome, on which the monogram of Christ and the emblems of martyrdom are incised. Another has a dove, a star, and the monogram. King² speaks of a plasma on which a head of Christ was cut in cameo.

The Gnostic gems date still earlier, about the third or fourth centuries after Christ. The Gnostics were heretics, whose worship abounded in mysticism, and their amulets, cut rudely on sardonyx, carnelian, or other ordinary stones, bear intagli of their allegoric deities, Abraxas and Iao. The Byzantine gems, dating about the ninth or tenth centuries, consist of huge cameos of Christian subjects, as remarkable for the stiff coarseness of workmanship as for the rarity and costliness of the stones. The cutting of dies for seals was in vogue in Florence in the very early days of the Republic.³ Giulianelli mentions two seals used by the Signoria before 1300, one with Hercules on it, inscribed "Sigillum Florentinorum," and the other with the *giglio* (lily) and the motto "Sigillum Priorum."

The earliest artistic Florentine gem engraver was the Maestro Benedetto Peruzzi, who, in 1379, was living in exile at Padua. In the white stratum of a sardonyx he cut a cameo of a dead Christ in the arms of an angel with a long tunic. The drawing, though not very correct, is in the Florentine fourteenth-century style.⁴

There exists in the cameo-room of the Uffizi a splendid onyx of three strata, with a cameo on each part—a Nativity on one side and an Adoration on the other. It is by Puccini, and is said to date from about A.D. 1400.

The moving spirit of the revival of classic intagli in the fifteenth century was certainly Lorenzo de' Medici. Among the numberless antiquities found daily in Rome in that age of passionate seeking for relics of ancient books, either of art or literature, nothing more delighted the taste of Lorenzo than the cameo and the incised gem. It was a taste he shared with his uncle, Giovanni, the younger son of Cosimo Pater Patriæ, who had employed Ghiberti to make an exquisite golden setting for an antique intaglio of Apollo and Marsyas.

So enthusiastic was Lorenzo on the subject that he invited artists from other cities, where the art was already beginning to revive; and, advising several of his artistic protégés to dedicate themselves entirely to intagli, he gave them a studio in his own house, lending his precious antiques as copies, and supplying them with ideas as well as materials for new ones. The gems made there were generally inscribed with his name, "LAVR. MED." There is a fine specimen so signed in the British Museum. The subject is a lion passant, in low relief on the red layer of a sardonyx. Several of the gems in the Florentine Dactyliotheca in the Uffizi were of this collection. The artist who best repaid the care of Lorenzo was a

(1) Gori, "Gemmarium Astriferum," vol. i., plate c.c.

(2) King, "Antique Gems," sec. ii., p. 197.

(3) Ammirati, "Storie Fiorentine," lib. xiv.

(4) This cameo is in the cameo-room of the Uffizi.

certain Giovanni, who became so expert that he is known to us by no other name than Giovanni delle Corniole (John of the Carnelians). The gem room of the Uffizi contains two very beautiful specimens of his work—one a likeness of



PTOLEMY I. AND HIS WIFE EURYDICE.

The Gonzaga Cameo—Roman work. In the St. Petersburg Museum.

Savonarola, intaglio on carnelian, inscribed "Hieronymus Ferrariensis ord praed propheta-vir et martyr." It was executed after his death in 1498. The other is a noble matron with a veil, on blood jasper, said to be Lucretia Tornabuoni, the

mother of Lorenzo de' Medici. There is a cameo likeness of Savonarola on *niccolo* in the Kircherian Museum at Rome, dated 1498, which may possibly be Giovanni's work. Giovanni's nearest competitor in the Medici studio was Domenico (Compagni) de' Cammei, who was as good a master of intaglio in relief as his friend was of intaglio in *incavo* (or cut in). By him are the two splendid intagli in the Uffizi—that of Lorenzo de' Medici, in a toga, on onyx; and that of Lodovico Sforza il Moro, an armed bust cut in a ruby balais, or lightning ruby, of a very large size.

In these first masters there is still the Florentine realistic love of nature; but a younger contemporary, Pier Maria of Pescia, who lived in Rome whilst Raphael was searching for antiques, and, like all his fellows, gave himself up to the study of ancient art, produced some gems of exquisite finish. The Florentine Gallery has a group in porphyry representing Venus and Love, by Pier Maria. His name is written in Greek letters on a pedestal near which the figures stand. By this time nearly every Art centre had its intagliatori. At Bologna were Matteo di Benedetto, Marco Azio Moretti, and Francia—who, in his universality of talent, tried also the cutting of gems; Rome had its Caradosso, Severo da Ravenna, Niccolò Avanzi—by whom a lapis-lazuli cameo of the Nativity, with many figures, was done. There were Giovanni Maria, at Mantua; Luigi Nichini, or Anichini, of Ferrara; and the Genoese Jacopo Tagliacarne.

All these prepared the way for the still greater excellences of Giovanni Bernardi,* of Castel Bolognese, whom we have already mentioned as a medallist. His youth was spent in the service of Alfonso, Duke of Ferrara, for whom he engraved a crowded and spirited battle-scene on rock crystal. Paolo Giovio induced him to go to Rome, where he obtained the patronage not only of the Cardinals Ippolito de' Medici and Giovanni Salviati, but of the Pope Clement VII. himself, for whom he made several dies for the finest pontifical coins. So artistic were they that the emulation of that fierce soul, Benvenuto Cellini, was aroused, and he for some days forgot everything in his eagerness to make a still finer medal.[†]

After the Pope's death, the Emperor Charles V. would have taken Bernardi to Spain, but he was too loyal to his patron, Cardinal de' Medici, and refused to leave Rome. On the death of that prelate, in 1535, he entered the service of Cardinal Farnese, for whom he executed the crystal cross, and the two silver candelabra, decorated with six intagli on rock crystal, which the Cardinal presented to the Church of San Pietro. Besides the group of the Crucifixion, the base of the crucifix has three intagli of scenes from the Passion. The six crystals in the candelabra are engraved with subjects from the life of Christ, in which, good artist as he was, Bernardi did not disdain to accept another artist's designs, as the "Resurrection

(1) Born in 1495, died in 1552, at Faenza.

(2) "Vita di Benvenuto Cellini," libro 1 mo. p. 142.

of Lazarus" is from a drawing by Pierino del Vaga. The same painter also gave him designs for the classic intagli with which Mariano, the Florentine goldsmith, adorned a rich silver casket for Cardinal Farnese. The subjects were the "Chase of Meleager," "Bacchus returning from India," the "Battle of the Amazons," and a bacchanalian scene; from which latter, it is said, Carracci took his composition of the Triumphs of Bacchus and Ariadne.

A still greater master gave designs for Bernardi to engrave—Michelangelo, who drew the "Tityus and the Vulture," and the "Fall of Phaeton" for him. The first was engraved in crystal for Cardinal Medici, the latter for a friend of Michelangelo's, Cavaliere Tommaso. The sketch of the "Phaeton" was in the possession of Signor Mariette, author of the "*Trattato delle Pietre intagliate*." On it was written in Michelangelo's own hand, "Signor Tomaio se questo scizzo non vi piace ditelo a Urbino affinche io havvi tempo di haverne facto un altro come vi promessi, e se vi piace e vogliate che io lo finisca, ancora ditelo." (Signor Tommaso, if this sketch does not please you, tell Urbino [servant of Michelangelo] that I may have time to make another, as I promised. If you like it, say so.)

Later in life, Bernardi retired to Faenza, where he built a handsome house, and furnished it with beautiful pictures, among which he boasted Titian's "Ages of Man." He died here at Easter, 1555.

The fortune which Bernardi found in his own country, his contemporary Matteo del Nassaro¹ sought in France, where Francis I. became his patron. His early life had been spent in Verona—his birthplace, Nassaro, being near that city. He was endowed with more than one talent, and masters were plentiful. Niccolò Avanzi and Galeazzo Mondella taught him to draw, and to cut gems. Marco Carrà and the Marquis of Mantua's trumpeter instructed him in music. Chance, after all, directed which career he should follow. A beautiful piece of green jasper, spotted with red, fell into his hands, and he made a large cameo of the "Deposition from the Cross," adding to the realism of the composition by cleverly bringing the red spots to mark the wounds. Isabella, Marchioness of Este, purchased it. Soon afterwards he was invited to the Court of France, where Francis I., delighted to find in one person a gem-engraver and an accomplished lute player, took him into his own household, and pensioned him. It soon became the fashion for the courtiers to wear cameos or gems engraved by Nassaro, and his works multiplied fast. The finest of his cameos are a bust of Francis I., a battle-scene on sardonyx; and a head of Dejanira on agate, of many colours, which he so made use of as to give the effect of natural tinting to the subject. He executed some marvellous intagli in rock crystal, one of which, a "Venus and Cupid," is exquisitely beautiful. He was a good artist in works of a larger scale; the king employed him to draw cartoons for tapestries, and he went to Flanders to superintend their manufacture.

(1) Born before 1500, died before 1550.

On the occasion of the defeat of Francis at the battle of Pavia, Nassaro returned to Verona, where he lived in a mountain cave with furniture and pictures from France and Belgium, but was not long allowed to enjoy it, for on King Francis's restoration, in 1526, he was peremptorily recalled to Paris, where he established a school of gem-engravers, and became the master of dies for the mint. His house was always open to Italians, and Benvenuto Cellini speaks of having been invited to a party in Nassaro's garden.¹

Verona gave another famous gem-engraver to the world, viz. Giovanni Jacopo Caraglio, whom we have already mentioned as an engraver of pictures on copper—an occupation he gave up, however, as being derogatory to his dignity.² In 1539, he entered the service of Sigismund, King of Poland, for whom his finest gems and medallions were engraved.

Valerio de' Belli, called from his birthplace Valerio Vicentino,³ rose to still greater fame, and his principal works remained in Italy. In execution he equalled the finish of antique masters, but was so deficient in idealism that he generally availed himself of antique models or designs by other artists. He entered the service of Pope Clement VII., and, by his own works and the large number of his scholars and followers, gave a great impetus to the cinque-cento revival of gem-engraving. His masterpiece is a casket of rock crystal, which, after being made a present to King Francis I. by Pope Clement, again returned to the possession of the Medici, and is now in the cabinet of gems at the Uffizi. The casket, which is mounted in silver gilt, has eight squares of crystal intagli round it, one at the bottom and eleven in the cover, all worked most exquisitely, and full of life, noble expression, and fine flow of drapery. The stories in the cover are—1, "Supper in the Pharisee's House;" 2, "Entrance into Jerusalem;" 3, "Agony in the Garden;" 4, "The Betrayal;" 5, "Christ before Caiaphas;" 6, "Before Pilate;" 7, "The Flagellation;" 8, "Bearing the Cross;" 9, "Crucifixion;" 10, "Mary Magdalen at the Sepulchre;" 11, "Ascension." On the box—1, "Nativity;" 2, "Epiphany;" 3, "Presentation;" 4, "Dispute with the Doctors;" 5, "St. John baptizing Christ;" 6, "Woman taken in Adultery;" 7, "Cleansing the Temple;" 8, "Resurrection of Lazarus;" 9 (at the bottom of the casket), "The Entombment." On a frieze in the intagli is the name of "Valerius de Bellis, vic, anno MDXXXII." Between the intagli are small ovals, beautifully enamelled with the arms of the Pope and the Medici family. Inside is a small round urn, with a Phœnix on it, and the words, "Sic Morendo vita perennis," in smalto. It is thought the Pope ordered it for the Host in the Easter services.

(1) "Vita di Benvenuto Cellini," lib. ii., p. 340.

(2) Mariette, "Memorie degli Intagliatori;" Italian trans. (1753), p. 39.

(3) Born at Vicenza in 1479; died in 1546.

(4) Cicognara, in "Storia della Scultura," has given nine engravings from this casket.

Valerio made an immense number of intagli in crystal, several vases, pateræ, reliquaries, &c., some of which the Pope kept for his own use, and others he presented to foreign princes. Many of the fine vases of agate, lapis lazuli, jasper, and carnelian in the cabinet of gems in the Uffizi are the work of Vicentino. They were given by Clement VII. to the Church of San Lorenzo; but the Grand Duke Pietro Leopoldo provided other vases and reliquaries for the church, and placed these in the museum. Valerio made another series of intagli of subjects from the Passion, on a magnificent silver cross, for Pope Paul III. Many of the gems he cut for that pontiff are still in the Vatican. The room of cameos in the Uffizi has a marvellously fine intaglio on white chalcedony, by Valerio, representing the "Marriage of Venus;" there are twelve figures, almost all classically draped, except Venus and Cupid.

Parma, too, had its gem workers—Francesco Marmita, who imitated very successfully the antique, and his son Lodovico, who is known by the fine cameo-



Obverse. Reverse.
MEDAL OF FRANCIS I. By BENVENUTO CELLINI.

head of Socrates, now in the Uffizi, as well as the crystal intagli which he engraved for a silver casket presented by Cardinal Salviati to Leonora di Toledo, wife of the Grand Duke Cosimo I.

The cameo room in the Uffizi possesses the portraits of Leonora and Cosimo, with their children, in, perhaps, the largest cameo in the world—an onyx seven inches and a half in diameter. A winged genius of Victory, holding a torch, flies above the heads of the group; the centre was occupied by a picture of Florence let into a circle in the stone. This unique specimen of the two arts is now very much injured; the stone is broken, and the picture has vanished. The artist was said to be a Milanese, Giovanni Antonio de' Rossi.

Marvellous as Vicentino's intagli were, he was surpassed by Alessandro Cesati, called "Il Greco," who came nearer to Greek excellence than any other artist of his time. We have already spoken of his medals; the Dactyliothea in the Uffizi has some of his cameos, one of which, a portrait-bust on carnelian, has the artist's name in Greek letters. Besides three smaller cameos, M. Mariette

mentions a beautiful head of Phocian, which is in the possession of his friend Signor Zanelli, at Venice, and which he pronounces a perfect work.¹

To Clemente Birago, a Milanese, who lived at the Court of Philip II., of Spain, is due the having surmounted one of the chief difficulties of his art, the cutting of an intaglio in diamond. The invention has been attributed to Jacopo Trezzo, who was contemporary with Birago at the same court; but Mariette² brings the testimony of the botanist Clusius, who wrote an account of his journey into Spain in 1564, and Paolo Lomazzo, a contemporary and fellow-countryman of Birago, to prove that Clemente was the real author. Clemente Birago cut the arms of Spain on a diamond seal for the Infante, Don Carlos, and the portrait of the same prince on another diamond, as a present from Don Carlos to his *fiancée*, the Archduchess Anna, daughter of the Emperor Maximilian.

Besides Birago, Milan boasted of several good intagliatori, among whom were Francesco Tortorino, famous for his cameos; Giuliano, for his intagli in crystal; and Annibale Fontana, who died, aged forty-seven, in 1587, and to whom William, Elector of Bavaria, paid six hundred scudi for a casket enriched with fine intagli on rock crystal.

The Genoese artist Pippo, or Filippo di Santa Croce, began life as a shepherd, and amused himself, while his flock fed in green pastures, by cutting little figures in relief in plum and cherry stones—figures almost microscopic, yet in good drawing and proportion. Some of these falling into the hands of Count Filippino Doria, he took the shepherd-genius to Rome, and placed him under an artist. Pippo settled later in Genoa, and became father of a family of gem-cutters.

After the end of the sixteenth century, the art of intaglio languished in Italy; although Kaspar Lehmann and Lukas Kilian still kept it up in Germany, and Corderé in France.

The Italian taste became debased, if we may judge from the specimens of this epoch in the cameo room. Instead of the exquisite "finezza" of art, the unique colour or quality of the stone seems to have become the object. Thus we have a large cameo on sardonyx of several strata, representing one of the wild-beast fights³ which were held in the Piazza della Signoria between the fifteenth and eighteenth centuries. In this crowded subject a perspective is aimed at by the shading of the layers of the stone; the animals being dark, the arena and spectators in the background light.

There are in the same museum immense cameos of peacocks and grotesque subjects on variegated jaspers; and a really beautiful Venus cut in high relief on the pink layer of a rare stone, with some Cupids holding a white veil behind her.

(1) Mariette, "Memorie degli Intagliatori;" Italian trans., p. 45.

(2) *Ibid.*, p. 48.

(3) The first wild-beast fight was in 1450, when Galeazzo Visconti met Pope Pius II. in Florence; and the last in 1737, when Francesco II. of Lorraine became Grand Duke.—Rosso, *L'Osservatore Fiorentino*, vol. ii., p. 132.

But, perhaps, the greatest cause of the decline of gem-cutting in Florence was the different purpose to which precious stones were dedicated in the Medici studio. The same love of rarity, which we have spoken of, led Cosimo I. and his successors to a lavish display of wealth of material. Tiny gems, with the most delicate work of Art on them, no longer contented the Medici magnificence: they must have larger objects. The same hand which could cut a cameo could shape a vase out of a single magnificent rare stone. The laboratory of cameists which Lorenzo had established in his house grew to be a factory of priceless vases, and was known as the Casino di San Marco. Those beautiful chalices and salt-cellars of *intagli* on rock crystal, of sculptured lapis lazuli and agate, adorned with chased gold and smalto and precious stones, which are preserved in the cabinet of gems in the Uffizi, were made there. Eighteen of the collection have the words *LAVR. MED.* engraved on them; five of them are Oriental sardonyx, four red jasper, two amethyst, one yellow Sicilian jasper, one carnelian, one coloured jasper, one jasper di Grisons, and one petrified wood. These vases, with the crystal ones by Vicentino, spoken of above, were given by Clement VII. (Lorenzo's nephew) to the Church of San Lorenzo, in 1533, to furnish the chapel which Michelangelo designed.

One of the most beautiful objects in the cabinet of gems is a vase of jasper di Grisons, in form of a hydra, with a golden statuette of Hercules on it. There is also an elegant chalice of lapis lazuli, with handles in the form of sphinxes; the sides are adorned with a cameo of Bacchus, and one of a satyr between two dolphins. The most elaborate and least beautiful is a triumphal column in rock crystal, about twenty-three inches high, the base being supported on six agate lions. The pillar is covered with a spiral of the most microscopic *intagli*, celebrating the wars and victories of Cosimo I.; the base has six medallion *intagli* of portraits of the captains and scenes from the life of Cosimo, all very crowded, tiny, and allegoric. The art is of the decline of the sixteenth century, so we may conclude it to be one of the last works produced in the Casino di San Marco. Not many artistic *intagli* were made there after that date, for Francesco I. turned the collection of precious marbles and agates to a different purpose, that of covering the interior of the Medici Chapel, and thus gave birth to the Florentine "*lavori di commesso*," or mosaic, as it is called in English.

From cutting cameos—which, by managing the different tints in the stones, should have the appearance of raised pictures—to really making flat paintings in marble, was but a step. This is not, however, the place to trace the history of Florentine mosaic, which chiefly had its rise in the seventeenth century, and does not come under consideration as a Renaissance art.

THE MEN OF THE FOURTH ERA.

*Presiding Patrons, POPE LEO X. AND HIS SUCCESSORS, IN ROME;
COSIMO I., IN FLORENCE.*

AUTHORS.

Pietro Bembo	1470—1547
Jacopo Sadoletto	1477—1547
Guicciardini	1482—1540
Paolo Giovio (Paulus Jovius)	1483—1552
Pietro Aretino	1492—1557
Tasso	1544—1595

ARCHITECTS.

Michele San Michele	1484—? 1558
Palladio	1518—1580
Bernini	1599—1680

SCULPTORS AND ENGRAVERS.

Niccola da Modena	? 1490—1520
Baccio Bandinelli	1493—1559
Benvenuto Cellini	1500—1571
Ammanati	1511—1592
Giovanni da Bologna	1524—1608

PAINTERS.

Francesco Granacci	1469—1543
Palma il Vecchio	? 1480—1528
Ridolfo Ghirlandajo	1483—1560
Pordenone	1483—1539
Giovanni da Udine	1487—1564
Giulio Romano	1491—1546
Correggio	1494—1534
Moretto	1498—1555
Pierino del Vaga	1500—1547
Bordone	1500—1571
Bronzino	1502—1572
Farmigiano	1504—1540
Primaticcio	1504—1570
Salviati	1510—1563
Vasari	1512—1574
Tintoretto	1518—1594
Schiavone	1522—1582
Paolo Veronese	1528—1588



PROSCENIUM OF PALLADIO'S "TEATRO OLIMPICO," IN VICENZA.

FOURTH ERA. THE DECLINE.

CHAPTER I.

LITERATURE AND ART.



IT is strange that Rome, whose very name is suggestive of classic greatness, should have been twice the tomb of Art. Greek Art died, and was buried on the soil where the Cæsars made their home; and the glorious Art, which had grown and expanded for three centuries in Florence, became degraded and died on being transplanted to Rome under the Popes. After Lorenzo's death, Rome, under Leo X., became the chief seat of Italian culture, but its character was quite altered. It seems that nothing could keep

itself pure in that atmosphere, although Art resisted the lowering tendency longer than Literature.

The brilliant Court of Leo X. was composed of a mixture of men—some the most polished, others the most immoral of their age, but all the most intellectual. There was Cardinal Bembo, brilliant, learned, and unscrupulous; Sadoletto, Bishop of Carpentias, a good and pure-minded man—alas! the only one; Cardinal Camisio, General of the Augustinian order, a fine speaker and deeply read; Paulus Jovius, witty, but libellous and coarse; Baldassare Castiglione, the friend of Raphael, a cultivated, urbane courtier and model nobleman; and Pietro Aretino, false, coarse, and a parasite.

Two currents met in Rome at this era—the intellectual bias, being a tradition of the classic luxury of Imperial Rome; and the social tone of barbarism and coarseness, left by long slavery to despots and to Popes who, during the past century, had combined in themselves all the vices of the grossest minds. A Sixtus IV. and an Alexander Borgia were enough to shake the faith that Christianity is purity; consequently, following their spiritual governors, the Romans, keeping up the form and pomp of papal Christianity, were inwardly and morally at the very lowest and most degraded state. On this slough of vice the humanistic movement poured in, shedding a brilliant surface of culture; but the depths of immorality which had stagnated beneath the appearance of religious pomp were stirred to the dregs by this classic culture. All the vices were brought to the surface; people seized the Pagan and sensual element of classicality, and used their learning to imitate the luxury, sensuality, and affectations of Imperial Rome. They took classic names, and aped the manners of their ancestors. Even the Church was dressed in paganism, the Pope called "Pontifex Maximus," the saints "Dives," and God desecrated by the name of "Jupiter Optimus Maximus." Odes to Priapus and Venus alternated with invocations to saints. The Saturnalia were restored with greater licenses than in ancient times.¹ The patricians returned to the traditional style of living; and even the cardinals had their retinues of clients, poets and artists.

The Roman academies were much more artificial than the Florentine Plato Society and the artist clubs. There was the revival of the ancient "Palilia" by Pomponius Lætus; the "Porticus Antonianus," founded by Jovianus Pontanus; and, last, the scandalous Lie factory—*Mendaciorum veluti officina*—in the very precincts of the Lateran, of which that master of invective, Poggio Bracciolini, was the president. It was from such an atmosphere as this that the literature arose which is such a blot on the Renaissance—such works as Beccadelli's "Herma-phrodite," which was too broad even for the Vatican, for it was denounced and

(1) From Symonds's "Age of the Despots."

burned ; the invectives of Poggio, the satires of Filelfo and Guarino, and the works of Pietro Aretino and others.

In this age of patronage, Literature, like Art, became prostituted ; and pandered to the taste of selfish patrons. The Popes employed not only mercenary troops and "condottieri" to fight their battles for them, but kept mercenary men of learning to wage their political and literary wars. Of these condottieri of literature we may instance Flavio Biondi and Carlo Marsuppini, employed by Eugenius IV., and Poggio Bracciolini by Nicholas V. In such an atmosphere as this the spontaneity which is the soul of both Poetry and Art died out, and nothing remained but intellectual artificiality.

Truly the tone of life in the sixteenth century is enough to account for the decline of Art ; yet it is still a question whether the decline would not have followed the culmination, even if Lorenzo de' Medici and Leo X. had never influenced it. In other words—Has Art the seeds of decay in itself ? It seems a rule of Nature that all temporal things are subject to decay, and still bear the seeds of new life. Yet, as life may be prolonged, so, under other auspices, the Renaissance movement might have continued much longer. Among the causes of its decline we may trace the following :—First, the aim was not so high ; instead of a teacher, Art had become a panderer and flatterer. Secondly, patronage was on a lower basis ; no longer patriotic, as in the Florentine Republic, it had become selfish, and aimed at private self-aggrandisement. Thirdly, sensuality had abased sentiment in proportion as humanism had lowered morality. And, fourthly, the admiration of technical excellence had superseded the appreciation of feeling and meaning ; in this last reason we shall probably find the self-contained cause of decay in Art.

Michelangelo, Raphael, and Titian had reached such a standard of technical perfection that none could help admiring ; and their followers, in striving to attain this, lost their hold on purity of sentiment.

As time goes on, this want is still more apparent. Bandinelli tries to copy Michelangelo's force without the spirit ; Cellini aims at classic feeling ; Ammanato is content with form without sentiment ; but Art is no longer, in any of their hands, the teacher of Christian truths. So with the painters. Correggio attains the sentimentality of Raphael without his sentiment. Giulio Romano is content with Raphael's colouring without his spirit. Albani and Luca Giordano aim at classic grandeur and achieve only human paganism. The Florentines give themselves up to anatomic painting without expression of soul ; and so on down through the whole series of mannerists, eclectics, and naturalists till the complete fall of Art in the seventeenth and eighteenth centuries.

The sixteenth century was extremely prolific in both architects and sculptors, although the two arts, so often united, were at this epoch entirely divided ; the

architects drawing their inspirations from Rome, the sculptors being trained in Florence under Michelangelo's influence. Michele San Michele,¹ Giovanni Girolamo, and Palladio were entirely builders; whereas Cellini, Bandinelli, and Giovanni di Bologna never touched marble but for purely artistic, not constructional, purposes.

Jacopo Sansovino² forms a kind of link between the two parties, his training in the studio of Andrea Sansovino having given him a taste for sculpture which appears in all his architecture. A richness of surface produced by columns and capitals, raised entablatures and mouldings, gives a feeling of sculptured stone to his buildings; while those of his contemporary, San Michele, are distinguished by harmony of proportion, solid strength of construction, and classic severity of design. Sansovino's finest works are in Venice; those of San Michele at Verona, where he erected forts and a grand Doric gateway, besides the palaces of Count Canossa and Lazzeroli.

In his architecture he aimed at a revival of classic styles in their purity, and adapted the antique forms so well to more modern requirements that his buildings are always harmonious, pleasing and truthful, the façade being a real face to the building.

Later sixteenth-century architects very much transgressed this law of truth; for instance, Palladio³ often gave grandeur to his fronts by means of high pilasters and entablatures, which made two floors of a house appear in the façade as one. Indeed, most of his façades are masks, hiding the real construction of the building, while his rich ornamentation, which in his own day gave the appearance of sculptured stone, is now shown to be plaster and stucco; and of his vaunted palaces in Vicenza we have now only some harmonious proportions falling into tatters. Like all other Renaissance builders, Palladio studied in Rome, and his style is to be traced to the classic ruins. But, whereas Sansovino revived them to a sculptured beauty, Bramante to a refined harmony, San Michele to a grand purity and simplicity, Palladio galvanised them into a florid, rich, imaginative life that took the world by storm, and was imitated by English architects; but, though Palladian architecture is still a name for beauty, the domestic architecture of Palladio is, figuratively speaking, a heap of ruins. His churches, being built of stronger material, have shared a better fate, and the church of the Redentore, Venice (1576), gives a fair idea of his style, which is quite as Roman as that of Bramante, but more ornate.

The sculpture of this era is almost entirely confined to the group of sculptors which assembled round the Court of Cosimo, the first Duke of Tuscany, who, although only a collateral descendant of the Medici, kept up the traditions of his

(1) Born at Verona in 1484, died at Corfu in 1558(?).

(2) Jacopo Tatti, called Sansovino, born at Florence in 1479, died in Venice in 1570.

(3) Andrea Palladio, born at Vicenza 1518, died at Venice in 1580.

house by becoming a profuse patron of Art and collector of medals, gems, and MSS. He was not, however, unerring in judgment, nor endowed with pure taste; and the artists who shared his patronage and brought their quarrels over his commissions before him, were none of them worthy to be classed with the purer sculptors of the earlier Florentine school. There was Baccio Bandinelli, the moving spring of whose life seems to have been emulation. He schemed



HERCULES AND CACUS. *Marble Statue.*
By BACCIO BANDINELLI.
In front of the Palazzo Vecchio, Florence. A.D. 1528-34.



MARBLE RELIEF.
By BACCIO BANDINELLI.
In the Opera del Duomo, Florence.

against Michelangelo to obtain the marble for his colossal "Hercules and Cacus," which stands in front of the Palazzo Vecchio. He quarrelled with Cellini over the commission for the "Neptune" of the Fountain, which was given at last to Ammanati, and he obtained the order for the tombs of Leo X. and Clement VII. in the Church of Santa Maria sopra Minerva, in Rome, by intrigue. Then came the protégé of the Duchess, Bartolommeo Ammanati,¹ who is chiefly known by

(1) Bartolommeo di Michelagnolo Bandinelli, born 1493, died 1559.

(2) Born at Settignano in 1511, died 1592.

the mild Colossus of "Neptune" on the Fountain of the Piazza della Signoria, Florence, and a great number of secondary statues and fountains in the different ducal gardens.



PERSEUS WITH THE HEAD OF THE MEDUSA.
Cast in Bronze A.D. 1553.
By BENVENUTO CELLINI.
In the Loggia dei Lanzi, Florence.



MERCURY.
Cast in Bronze.
By GIOVANNI DA BOLOGNA.
In the National Museum, Florence.

Tribolo, who might have done better things, also degenerated into a decorator of gardens and fountains.

The most conspicuous artist at the Court of Cosimo was Benvenuto Cellini, who stands high in fame as the finest Renaissance goldsmith in Italy. His claims to notice as a sculptor rest chiefly on the bronze statue of "Perseus," now beneath the Loggia dei Lanzi, and on a fine bronze bust of Duke Cosimo. His finest achievements in gold-working are in the Vatican, Rome; in the Louvre, Paris; and in the Argenteria of the Pitti Palace. Space fails us to speak further of the life of this erratic, blustering genius, who, though gross in mind and wanting in refined artistic feeling, was one of the most masterly workers of metal that ever lived.

The best sculptor of the day was undoubtedly Giovanni da Bologna,¹ who early in his life came to Rome from Douai to study, and being adopted by a wealthy amateur named Vecchietti, in Florence, made that city his home. His finest works are the "Neptune" on the Fountain at Bologna; the airy "Mercury" of the Bargello; the "Hercules and Nessus;" and the "Rape of the Sabines," in marble, under the Loggia dei Lanzi. In the "Mercury" Gian Bologna has come nearer to expressing the swiftness of the god than any other artist. The whole figure of the youth speeding with his uplifted caduceus expresses flashing motion, and earnest purpose.

Hitherto Florence had been the great centre of Art cultivation, as it had been the cradle; but in the sixteenth century the glory departed from the Florentine school of painting—none was left to keep up its lustre but Ridolfo Ghirlandajo,² and later, Pontormo, Vasari, and other followers of Andrea del Sarto, none of whom reached that master's excellence. Ridolfo Ghirlandajo inherited the strong naturalistic talent of his father Domenico; but his style, which was formed on that of Raphael and Fra Bartolommeo, was infinitely more artistic and free. His colouring, too, was rich and well fused. Indeed, with his talent he might have risen to much greater fame, had he been endowed with higher aims. He might have gone to Rome with Raphael, whom he had assisted in a Madonna for Siena, but he refused to leave Florence. Two of his easel pictures in the Uffizi Gallery show his very high capacity, but he was content to let them stand alone as his claim to fame, and never again equalled them. They were painted, in 1510, for the brotherhood of San Zenobio, and are scenes from the life of that saint. The best preserved of his frescoes are those on the roof of the chapel in the Palazzo Vecchio, which are very symbolic and decorative. In him and in Pontormo, of whom we have spoken, the true Florentine school died out; the artists who followed are more truly to be classed as mannerists, or imitators of the great masters. Thus, while the Roman painters, Giulio Romano, Pierino del Vaga, &c., gave themselves up to following Raphael's

(1) Born 1524, died 1608.

(2) Son of Domenico Ghirlandajo, known as Ghirlandajo; born in Florence at 1483, died in 1560.

manner, which in each became lowered as the sentiment in other hands de-



THE DEPOSITION FROM THE CROSS. By BRONZINO.
Painted A.D. 1545 for Cosimo de' Medici, who gave it to Cardinal de Granvelle. Now in the Museum at Beaune.

generated, the Ferrarese artists copied Correggio, and because his faults are

more easily recognised than his virtues, their works have all his sentimentality exaggerated. Florence having always made an idol of her warrior-sculptor, Michelangelo, her artists gave themselves up unreservedly to a close imitation of his works; and, whereas he had used his knowledge of anatomy in the expression of the greatest power and force, they looked on it as his distinguishing characteristic. Consequently, the paintings of this era are little besides a mass of muscular and writhing figures, whose anatomy is barely covered with knotted rolls of flesh. The chief exponents are Giorgio Vasari,¹ the protégé of Duke Cosimo, and decorator of the "Sala dei Cinque Cento" in the Palazzo Vecchio; and Francesco de' Rossi² (called Salviati, from having been adopted by a Cardinal of that name), who painted the scenes from the life of Camillus, in the Hall of Audience, in the Palazzo Vecchio. His style is bolder than that of his friend Vasari, but he is sometimes wild and bizarre in imagination.

Angelo Bronzino³ was less an imitator of Michelangelo than of his own master, Puntorno, after whose death he finished the cupola of the Medici Chapel in San Lorenzo. The Uffizi Gallery has a fine "Nativity" by him, and a remarkable picture called "Limbo." In the Louvre is an allegoric picture of Venus and Cupid, between two groups of figures; on one side of them hover the Loves, on the other Jealousy and Fraud brood in gloom. One of his best works, the "Deposition from the Cross," which he painted for the oratory of the wife of Cosimo de' Medici, is now in the Museum at Besançon. In the Uffizi is a replica which he did also for Cosimo, to replace the original which that prince had given to De Granvelle, chief minister to Charles V., to decorate the chapel of the castle which he had just completed at Besançon. Bronzino is chiefly remarkable for his portraits, which have generally a greenish background, rich garments, and a face brought into strong relief.

His nephew and pupil, Alessandro Allori,⁴ was also called Bronzino. At the age of nineteen he went to Rome to study the frescoes of Michelangelo, of whose "Last Judgment" he made an excellent copy. Like his uncle, he devoted himself chiefly to portrait painting. With Cristoforo Allori, his son, and Santi di Tito, his scholar, the Florentine school closes.

Before glancing at the Venetian school, we must speak of an artist who, though in a marked manner a "child of his time," was yet of no especial school—Correggio.⁵ Living in a remote town, he saw and studied neither the Florentine, Roman, nor Venetian masters; yet formed a style which, though it is as brilliant

(1) Born at Arezzo 1512, died at Florence 1574.

(2) Son of a weaver of velvets; born at Florence 1510, died at Rome 1563.

(3) Born at Montecelli, near Florence, 1502, died 1572.

(4) Born at Florence 1535, died 1607.

(5) Antonio, son of Pellegrino d'Antonio Allegri and Bernardina Piazzola, of the Aromani family; born at Correggio, near Parma, 1491, died 1534.

in colouring as the Venetian masters, and approaches Raphael in sentiment, is unlike both in tone and feeling—its attributes being a joyous naturalism grafted on to a humanistic motive. He took up the classic myths, but treated them in that sensuous, humanistic manner which is the sign of the Renaissance art and literature. His deities are human, and at the same time sentimental and fallacious. Perhaps no artist was more influential in the decline of Art than Correggio. Great as was his technical excellence, it took some time to make that influence felt; for his immediate scholars became converts to the Roman style; the only one who followed Correggio being Parmigiano, and he degraded it almost to caricature in his affected striving after elegance. Correggio, unappreciated in his own age, became a prophet to the schools of the seventeenth century, and it is in the Carracci and their followers that we must look for his influence.

His chief works are to be studied in his native city, Parma, where he painted the great dome of the cathedral with an "Assumption of the Virgin," a composition crowded with figures strangely foreshortened from below. So remarkable was the work that contemporary critics were doubtful what to say of it. There is a charming room-decoration in the Convent of San Paolo (now a school), at Parma, a shrine to Diana and the Loves. The design is a trellis of roses with apertures, through which one seems to see lovely *putti* disporting in the blue sky above.

Most European galleries possess works by Correggio; the chief are the "Madonna della Cesta," in the National Gallery; the "Adoring Madonna," in the Tribune of the Uffizi (done about 1519); the "Madonna of San Jerome," at Parma (1527-28), called "Il Giorno," from its brilliant colouring; the famous "Notte" (a charming "Adoration of the Shepherds"), in which the light emanates from the Infant Saviour, of the Dresden Gallery, painted in 1522-30; and the "Agony in the Garden," now in Apsley House.

The most famous follower of Correggio was Parmigiano,¹ who was much patronised by Pope Clement VII. He was a prolific painter, and won especial fame as an etcher.

The Venetian school decidedly takes the lead in sixteenth-century art; it had indeed risen later than the more southern schools, but its brilliance lasted longer. This may partly be accounted for by the long and prolific life of Titian, in whom the Venetian school culminated, and who for nearly a hundred years held the mirror of perfection to his contemporaries, and formed the greatest painters of the sixteenth century. Paris Bordone, Tintoretto, Paolo Veronese, and Bassano, all show Titian's influence, though there was enough vitality in their art to determine their independent varieties of style. Perhaps the artist who was least a follower of the great master was his most formidable rival. Giovanni Antonio

(1) Francesco di Filippo di Bartolommeo Mazzuola; born at Parma 1504, died 1540.



THE KING OF ST. MARK. Painted in fresco by PARIS BORDONE, in the Scuola of SS. Giovanni e Paolo, Venice.
Now in the Accademia, Venice.

Licinio,¹ known as Pordenone, was in a measure a self-formed artist, although his taste was trained by a study of Giorgione's works. The knowledge he gained from these was strengthened by a still closer study of Nature; for he formed a noble style by drawing from life and investigating Nature's principles of chiaroscuro. His most famous work is the great oil painting of "St. Lorenzo Giustiniani attended by Saints," which was formerly over the high altar of the Church of Santa Maria in Orto, in Venice, and is now in the Academy. There is very strong character and relief in this picture, but it is not so pleasing as the Madonna and Saints also in the Venetian Academy. The London National Gallery possesses two fine pictures by Pordenone, which have been attributed to Titian and Bassano; they are an "Epiphany" and the "Finding of Moses." Pordenone's chief scholars were of his own family—Bernardino Licinio, his cousin, who assimilated to him in style, and Giulio Licinio, his nephew.

Paris Bordone,² successively the scholar of both Titian and Giorgione, formed a style blending certain traits of both artists; thus he adopted the grandeur of Giorgione without his severity, and the mellow colouring of Titian, without, however, being endowed with his fertile imagination and perfect taste. Bordone's especial groove was female portraiture, his rosy delicate flesh tints being especially suited to that style. In some instances he borders on voluptuousness and affectation, in others he preserves a very tender grace. The most celebrated of his large compositions, in which he shows great naturalistic power and expression, are in the Academy at Venice. They are the "Fisherman presenting the Ring to the Doge" and the "Tiburtine Sibyl."

Hitherto the artists of this school had kept to the pure Venetian style—a naturalistic feeling, refined and ennobled by the richest and most perfect colouring possible; but in the latter half of the sixteenth century the influence of Rome penetrated even here.

We might distinguish the three schools thus—the true Florentine as *soul*; the Venetian as *mind*; the Roman, as developed after Michelangelo and Raphael, as *body*. The Venetian school, in its purity, was highly intellectual and yet natural; but its especial beauties were doomed when Tintoretto³ tried to blend the drawing of Michelangelo with the colouring of Titian, although in his own hand a very free and vigorous art was the result. The artistic faculty was born within the young Tintoretto: he began very early to make a pictorial use of his father's stock-in-trade, and painted on the walls with the colours from the dyeing vats. He first entered Titian's school, but did not remain there, and began—with the assistance of Schiavone, a friend as poor as himself—an independent training.

(1) Born at Pordenone, in Friuli, in 1483, died 1539.

(2) Born at Treviso in 1500, died 1571.

(3) Jacobo Robusti, son of Battista Robusti, a dyer, of Venice; born 1518, died 1594. The name Tintoretto means the "young dyer."

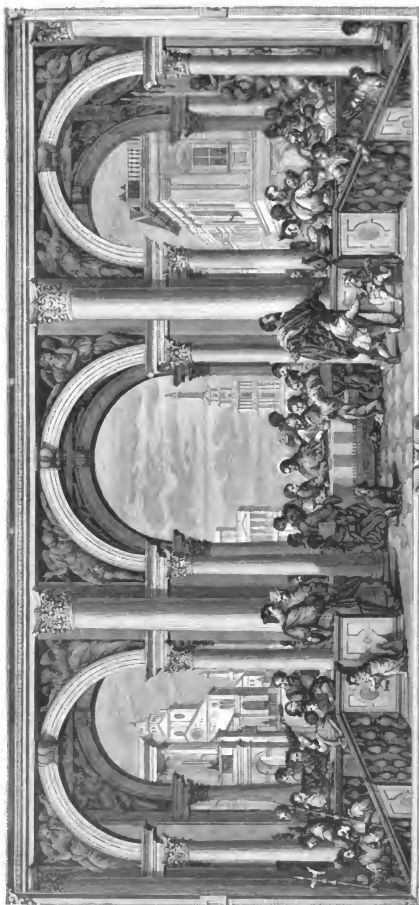
Determined to earn fame at any cost, he offered to decorate the Scuola di San Rocco at his own expense. These paintings won him a name, and he obtained immense patronage, with which his marvellously speedy method of working



THE LUKE PLAYER. *Fresco by FAKINATI. From an engraving by ANTONIO MARIA ZANETTI the younger, in his "Varie Pitture a fresco dei Principali Maestri Veneziani," Venice, A.D. 1760.*

enabled him to keep pace. Venice overflows with his works. Nearly every church there possesses one or more; and not a gallery in Europe is destitute of

PAOLO VERONESE.



FEAST IN THE HOUSE OF LEVI. *Engraved by PAOLO VERONESE, for the refectory of SS. Giovanni e Paolo, Venice. A.D. 1573. Now in the Accademia, Venice.*

paintings by this most prolific artist. Want of space forbids even as much as a bare catalogue.

Very different to Tintoretto's art was that of Paolo Veronese,¹ his friend and fellow-worker. It pleased Tintoretto to paint rich sombre pictures in a subdued light, which heightened their mysterious meaning. Veronese delighted in full glow of the very richest colour, which he managed with Oriental brilliance. His paintings seem to be experiments on the theory of the rainbow—different ways of bringing the three so-called primary colours into harmonious juxtaposition. Tintoretto gave his compositions a serious tone and meaning; his scriptural subjects being grand and religious, his classic ones light and fanciful. Paolo Veronese brought the glow of human enjoyment into everything. His Last Suppers and scriptural scenes are glowing worldly feasts, in which the music and the jest are felt in full crashing harmonies of colour. The best known are the "Marriage à Cana," in the Louvre, the largest easel-picture ever painted. It is one of the four celebrated Feasts which were painted for the refectories of Venetian convents; another, the "Feast in the House of Levi," in the Venice Academy, was the cause of the artist being brought up before the Signory of Venice, on the 8th of July, 1573: he was charged with introducing "buffoons, drunkards, Germans, dwarfs, and similar indecencies"—the chief offender being the dog in the foreground. Paolo defended himself on the ground of artistic license, and disowned any idea of irreverence; and the Signory merely decreed that Master Paul should be bound to correct and amend the picture within three months at his own expense; but Master Paul apparently paid no attention to the decree.

His colouring is not a melody, like Fra Angelico's, nor a love-song, like Titian's, nor a hymn, like Raphael's and Fra Bartolommeo's; it is a great chorus of many chords. Yet, with all his magic, the seeds of the Decline are in him: his works are painted to please the senses, not to exalt the soul.

Farinati² assisted his fellow-countryman, Paolo, in the frescoes at Castelfranco and in the Hall of the Ten in Venice, and afterwards successfully worked on his own account at Vicenza and elsewhere.

Schiavone,³ one of the finest colourists of the school, rose from being a house-painter to become the friend and assistant of Titian. Like many self-taught painters, he was deficient in drawing; but he had such a perfect mastery of relief, chiaroscuro, and the witchery of rich and blended hues of colour, that his works are inimitable. In him and Moretto, Bassano, and Palma Giovane, the Venetian school closes, and the end of the sixteenth century witnessed the Decline of Art in all parts of Italy; yet, as we sometimes see a noble old tree,

(1) Paolo Cagliari, son of a sculptor of Verona; born 1528, died 1588.

(2) Battista Farinati; born at Verona in 1537, died 1592.

(3) Andrea Medola, called Schiavone, from his Slavonic origin; born at Sebenico, in Dalmatia, in 1522, died at Venice 1582.

when cut down to its roots, throw out a more feeble but green shoot at a little distance from the parent stalk, so there were fresh off-shoots from the dying trunk of Art, and a second faint revival—a feeble echo of the first—took place at Bologna, under the Carracci. It was, in fact, an off-shoot from the Venetian school, grafted on to that of Correggio; Lodovico Carracci being a pupil of Tintoretto. From him he learned the true principles of Art, and founded



ST. JUSTINA OF PADUA. *By MORETTO (formerly ascribed to PORDENONE).
In the Vienna Gallery.*

his study on serious training from the antique masters. He also imbibed his principle of "the colouring of Titian, and the design of Michelangelo," adding to it the grace of Correggio, and so enlarged on the theory that he desired to combine the excellences of all the great masters, and so to form a style which should be perfect in all parts, from which the school was called Eclectic. The principle

(1) Born at Bologna 1555, died 1619. His first master was Prospero Fontana.

was false from the beginning, for incongruous beauties joined together invariably to neutralise each other, and become unbeautiful. The light and brilliant Venetian colour was not in harmony with the sombre Florentine spirit; nor can a style which combines all others claim any of that individuality which distinguishes one master from another. Lodovico was quite right in his conviction that the Art of the time—that blind following of certain masters without discrimination—required reformation, and that the old true principles should be restored to it. To this end, in 1589, he—in connection with his more celebrated nephews Agostino¹ and Annibale²—opened a school in Bologna, which he furnished, as Squarcione had done his in Padua a century before, with casts from the antique, good engravings, drawings, and paintings. Living models were provided, and perspective and anatomy theoretically and practically taught. From this school sprang all the artists who were worthy the name in the seventeenth century, including Domenichino, Albani, Guido Reni, Guercino, Lanfranco, and Sassoferrato. The school was a protest against mannerism; and truly the different artists have many diverse styles, yet nearly all of them became mannerists in their own persons. Albani had a certain groove of thought, partly induced by a study of Correggio's angels. Guido Reni is known by the peculiar pose of his heads, and foreshortening of faces, as much as by aiming at intense expression; while Sassoferrato is a feeble imitator of Raphael.

As this revival forms no part of the Renaissance, we will leave to some future Gibbon the task of recording the Decline and Fall of Italian Art.

(1) Born 1557, died 1602.

(2) Born 1560, died 1609.





PANEL OF CARVED WOOD.

CHAPTER II.

CONCLUSION.



THE progress of the Renaissance has now been traced—with rapid and slight touches, it is true—from its rise to the first steps of its decline, and we have seen that it was not a sudden effulgence, but rather a gradual growth; that in this, Nature, with the help of Time, acted only according to her general laws; that she bore in her bosom the seeds dropped from the Art blossoms of earlier ages; that as soon as the spring-tide of civilisation warmed the atmosphere, and softened the soil, the seeds took root and sent forth branches; that the plant grew and blossomed, its blossoms becoming the finer as the soil was more favourable; that when the flower had opened and the fruit matured, it decayed in the natural course of time, but again left its seed behind it for future ages. What Greek Art was to Rome, and Roman to the Renaissance, such is Renaissance Art to our modern schools—their model and inspirer.

It is interesting to note how closely the Italian Renaissance reproduced in its general features the Greek period of Art, and, how a similar social atmosphere brought forth similar results, with climatic differences determined by the difference of religion, and more modern tone of thought and reason. We have seen how like the political state of Italy in the Middle Ages was to that of ancient

Greece; how the heroic monarchies of the one were reproduced in the feudal times of the other; how these were in each case overthrown by the power of wealth: a rich burgher, or landowner, by purchasing the services of mercenary armies, exalted himself into the position of a tyrant; and the Greek tyrants lived again in the Italian despots. Then in each case followed revolutions, tyrannicides, and internal wars, which retarded the development of national Art, until one or two cities settled down to a wisely ordered republican government. Here, again, the condition of Athens under Pericles is a complete prototype of Florence in the fourteenth and fifteenth centuries, and the same political state led to a full and free growth of man's intellectual and artistic instincts.

The four periods of Art which we have described were also noticeable in the Greek schools, and occupied nearly the same space of time—about five centuries. They might be compared thus:—

GREEK.	FIRST PERIOD.	ITALIAN.
700 B.C. TO 500 B.C.		1200 A.D. TO 1300 A.D.
The archaic paintings of the Corinthian and Sicyonic schools, when Cleanthes of Corinth drew in outlines; Ardicæ, of Sicyon, invented shading; and Cimon gave the first idea of perspective.	The first change from the Byzantine school to a more lifelike art under Cimabue, Giotto, and the Sienese artists.	
SECOND PERIOD.		
500 B.C. TO 400 B.C.		1300 A.D. TO 1450 A.D.
The development of Art from Polygnotus, of Athens (B.C. 463), who began to express character and abandon the old stiffness, to Apollodorus, Xeuxis, and Parrhasius, who investigated the principles of light and shade, and gave roundness to their pictures.	The natural school of Giotto and his followers, which first expressed life and character; and the works of Masaccio and the Lippis, with their study of roundness and relief.	
THIRD PERIOD.		
400 B.C. TO 300 B.C.		1450 A.D. TO 1550 A.D.
The culmination of voluptuous art under Apelles, the painter, and Praxiteles, the sculptor, and its change during that century from severe religion to sensuousness.	The age of Michelangelo and Raphael; and culmination of sensuous art with almost perfect handling.	
FOURTH PERIOD.		
300 B.C. TO 200 B.C.		1550 A.D. TO 1650 A.D.
The fall of Greek Art in the hands of a host of imitators or bad innovators—manners taking the place of style, naturalists succeeding the grand artists; Rhopographic, or painters of mean and worthless subjects, being admitted to the rank of artists.	Decline of Italian Art, through the mannerists, eclectics, naturalists, &c.	

So in sculpture Callon, Onatas, and Canachus (B.C. 500), with their dry, hard style, preceded the greater Myron, Polycleitus, and Pythagoras; being followed in their turn by the grand Pheidias and the voluptuous Praxiteles, just as the Pisani preceded Ghiberti and Donatello, and Michelangelo and his compeers completed the chain.

In Pheidias we have a complete prototype of Michelangelo—a style of the grandest order, whose dignity and sublimity appeal to the highest feelings.

In Praxiteles is foreshadowed the art of Raphael, Titian, and Correggio—a school which addresses the senses, and boasts of supreme excellence of execution, high finish, and voluptuous form; it was in fact the very highest art, so long as it was exercised with lofty aims by men of genius, and yet it was one of the first causes of the Decline when it fell into the hands of artists who sacrificed purity of idea to the development of the sensuous element, and desired rather to supply excitement than to arouse high thoughts.

The works of the earlier masters up to the time of Pheidias were almost all executed for sacred dedication, to do honour to the gods, and to express the national, religious, and patriotic sentiment.

After Praxiteles—whose Venus of Cnidus was the first nude statue—the human element began to be sought rather than the divine, the old laws which forbade the representation of repulsive subjects or low passions were set aside, realism came in, the most perfect beauty was no longer the aim of artists, and Greek Art fell under much the same influences as those which caused the Italian decline in the sixteenth century.

And yet the parallel cannot be carried too far: there were great differences between the two eras. Greek Art expressed the religion of its artists, and was thus a natural outpouring of their feelings; while Florentine, once given up to humanism, was made a means of expression for ideas opposed to the religious creed of the nation, and its classicality became in a manner a false aim. Where a Greek sculptured a Zeus or Aphrodite in all reverence and purity, an Italian painted one in its human aspect alone, and without respect: the feeling could never be as pure, and the effect on the mind was necessarily lowering. To test this, let one stand in the Tribune and gaze first on the Venus de' Medici, and then on Titian's two pictures above it; the first is a pure impersonation, the others are "of the earth—earthly."

A great deal has been said and written about the reason of the Decline, and certain artists have been blamed as the principal causes; but it is probable that it was in a great measure the natural consequence of full growth, and that those artists are blameable only so far as that they lived at the time when the signs of decay had already set in, and the tone of thought which had been forming for a century was so strong that they were borne along in its current.

In any great artistic movement there seem to be three stages : The first when Art is rare and deemed worthy of the highest offices—when it is, in fact, the handmaid of Religion. The second, when the nation gains wealth and Art becomes aristocratic, its tone is lowered, its objects widened ; it is not only a teacher and means of fame, but a flatterer and means of wealth—it has become the handmaid of Ambition. The third is when it becomes universal ; inferior artists look upon it as a trade, and in the great struggle for patronage—the supply being by this time greater than the demand—they strive to get to the front by startling originality, new methods of handling, bizarre mannerisms, and all kinds of illegitimate art. Patrons are as emulous as artists, each seeks to gratify his own taste, high or low, and Art falls to the general tone of the age—it has become the handmaid of Emulation.

Thus it chanced that the early painters were high-toned and earnest ; those of the Culmination sensuous and of high talent ; those of the Decline mannerists and of low motive—THE ARTIST IS CHILD OF HIS TIME.



ANGEL. By MELOZZO DA FORLÌ.
In San Pietro, Rome.

MILAN CATHEDRAL.



Founded by GIAN GALEAZZO VISCONTI, A.D. 1386.

Finished by the close of the fifteenth century from designs by FRANCESCO DI GIORGIO and GIOVANNI OMODEO.
The ornamentation of the façade was done by PELLEGRINO TIBALDI in the middle of the sixteenth century.



ORNAMENT ON PILASTER in *Santa Maria dei Miracoli, Venice.*

APPENDIX.

NOTE I. See page 37.

Extract from Settimanni's Chronicle respecting the façade of the Duomo :—

“ Addi xxv. di gennaio 1586. Giovedì. Nel giorno precedente essendo stati fatti i ponti necessari; in detto giorno si cominciò a disfare, e mandare a terra la ricca, e bella e facciata della Chiesa di Santa Maria del Fiore per opera e consiglio di Benedetto di Buonaccorso Uguccioni Quarantotto (senatore), e provveditore dell' Opera di detta Chiesa, il quale avendo fatto finire d'incrostare di marmo le due facciate del fianco destro, e del sinistro di detta Chiesa, le quali non erano tirate sino al tetto, e massimamente quella del fianco che riguarda verso Tramontana, dove la facciata era fatta poco più che mezza, rivolse l'animo a fare il medesimo ancora della facciata dinanzi; era la detta facciata con architettura tedesca tirata su, e condotta quasi al mezzo tutta piena di bellissime statue, parte di marmo del famoso Donatello, e parte di altri Scultori di quei tempi artificiosamente lavorate e con bellissimo ordine disposte, e scompartite in varie nicchie e Cappelle, che per tutta la detta facciata erano sparse, divise e sostenute da bellissime, e variate colonne, altre lisce, ed altre attorcigliate talmente, che la varietà de' marmi e de' *porfidi*, e la diversità delle colonne e delle statue, faceva, una molto ricca e bella apparenza, e con maestà riempiva la vista de' riguardanti. Era la porta principale messa in mezzo da i quattro Evangelisti a sedere in quattro grand nicchie, i quali furono dipoi collocati nelle quattro Cappelle, che dentro in Chiesa mettono in mezzo quella del

Santissimo Sacramento; e sopra alla detta porta era fabbricata una, vaga, e bella Cappelletta, nella quale era un' immagine di nostra Donna di marmo a sedere con Cristo piccolo, che con bella grazia le sedeva in collo, messa in mezzo da una statua di san Zanobi e da un' altra di Santa Reparata, e due bellissimi Angioli, che aprivano un padiglione, che di panno appariva sebbene era di marmo, il quale ornava tutta la detta Cappella; sopra alla porta, ch'è allato alla detta principale da man sinistra, cioè quella, ch'è di verso la via de' Martelli, era scolpita la Natività di nostro Signore, con molte figure di pastori, ed animali; sopra all'altra porta, ch'è di verso il campanile si vedeva con molte statue rappresentato il transito di nostra Donna, la quale giaceva morta, e Cristo nostro Signore si vedeva tenere strettamente in braccio l'anima di lei, e tutti li Apostoli, che circondavano il morto di lei corpo. E per tutta la detta facciata tralle molte statue, che vi erano, altre rappresentavano alcuni principali Santi della Chiesa, come Santo Stefano, San Lorenzo, San Girolamo, ed altri simili ed altre dimostravano le effigie di uomini illustri di quei tempi, e tra quelle era quella di papa Bonafazio Ottavo a sedere con il triregno papale in testa in mezzo a due diaconi parati, in memoria di quei XII Fiorentini Oratori che da dodici principi furono mandati al suddetto Pontefice a rallegrarsi seco della sua assunzione al pontificato, ond'egli diede quella gran lode alla nazione fiorentina dicendo, che nelle cose umane ella era il quinto elemento (la Statua di Bonifacio VIII. travasi oggidì nei giardini Stiozzi già Oricellari); eravi similmente la statua di messere Farinata degli Uberti che nella Dieta, che fecero i Ghibellini a Empoli, tenne egli solo, che Firenze non fosse disfatta. Siccome ancora vi era la statua di messere Coluccio Salutati segretario della Repubblica fiorentina, famoso per le sue efficacissime Pistole, le quali tanto pungevano il duca di Milano acerbissimo inimico de' Fiorentini, ch'egli ebbe a dire, ch'egli nuocevano più le Pistole di Coluccio che mille cavalli. . . . E con queste ed altre ragioni Uguccione ottenne da esso Granduca, che la facciata si rinnovasse, non sendo per ancora bene stabilito il modello di detta rinnovazione. E temendo che il Granduca pentendosi non gli revocasse la detta commissione, s'ingegnò di eseguire tale empio negozio con quanta maggior prestezza si poteva. . . . alla quale diede principio il sopradetto giorno de xxv. di gennaio, nel che fare non si salvò altro che le statue, che tutte furono calate giù prima che si cominciasse a rovinare, quattro delle quali furono messe dentro la nave di detta Chiesa in cambio di quattro Apostoli di marmo, che mancavano al numero di dodici, ed il restante furono tutte portate nell' Opera: e dipoi si diede principio a rovinare spezzando, e rompendo quei marmi tanto bene lavorati, senza alcun riguardo, di modo che non vi fu marmo alcuno che fosse cavato intiero; insino alle colonne stesse furono spezzate in molti pezzi che fu nel vero, un' impietà grandissima, primieramente nel rovinare la detta facciata, e secondariamente nello spezzare

quei bei marmi, e *porfidi* con artificio lavorati; che se pure almeno fossero stati levati intieri, sarebbono potuti servire ad ornamento di molti altri luoghi con utilità dell' Opera, che gli avrebbe potuti vendere qualche centinaio di scudi. Era la fabbrica di detta facciata murata con una calcina tanto forte e tenace, che aveva fatta una sì salda presa, che nel rovinarla era così difficile, come se il tutto fosse stato di un pezzo solo, la qual cosa accresceva il dispiacere, che ciascuno sentiva nel vedere rovinare sì bella cosa, che molti furono a quali non pativa l'animo di veder rompere tanto sgraziamente quegli antichi, e ben lavorati marmi, parendo loro che i colpi di quei martelli facessero loro spezzare il cuore. Ed in somma questa fu un' impresa universalmente biasimata da ciascuno la vide, maravigliandosi tutti del Granduca, che l'avesse consentita, e del detto Ugucioni, che con sempiterna sua infamia, per compiacere al detto ingegner Buontalenti, non si fosse vergognato di guastare la faccia del Duomo della sua Patria, cosa che se tutte le lingue che sono al mondo si unissero insieme per biasimarla, non la potrebbero biasimare, ne vituperare mai tanto, che bastasse. *'Di quella facciata non ci resta attualmente che il disegno per cura di Bernardino Poccetti introdotto in una delle lunette da esso dipinte nel Chiostrò del Convento di San Marco.'* "

NOTE II. See page 173.

The *Scuole* of Venice were not by any means *schools* in the common acceptation of the term, nor had they in their origin any connection with the history of Venetian Art, although the Scuola di San Rocco has become almost a synonym for the talent of Tintoretto. What the Brotherhood of the Misericordia, the Confraternity of the Bigallo, and the Hospices were to Florence in the days of the Republic, such were the Scuole to Venice—lay confraternities under ecclesiastical authority. They were chiefly founded by private benevolence; and a long course of legacies and gifts, through succeeding centuries, rendered them extremely opulent. Their objects were the tendance of the sick, care of orphans, the burial of the dead, assistance to the poor, and endowment of penniless maidens. There were five—those of San Giovanni Evangelista, the Misericordia, San Marco, San Teodoro, and San Rocco. The buildings dedicated to them were adorned by the best artists of the time. The Scuola di San Marco is most remarkable for its architecture—a classical revival of the Byzantine style by Lombardo; that of San Rocco enshrines the chief works of Tintoretto.

NOTE III. See page 266.

LETTER OF RAPHAEL TO FRANCIA.

"A Messer Francesco Raibolini, detto il Francia.

"Messer Francesco mio caro.

"Ricevo in questo punto il vostro ritratto recatomi da Bazotto, ben conditionato, e senza offesa alcuna: del che sommamente vi ringrazio. Egli è bellissimo, e tanto vivo, che m'inganno tallora, credendomi di essere con esso voi, e sentire le vostre parole. Pregovi a compatirmi, e perdonarmi la dilatione e lunghezza del mio, che, per le gravi e incessanti occupationi, non ho potuto sin ora fare di mia mano, conforme il nostro accordo, che ve l'avrei mandato fatto da qualche mio giovane, e da me ritocco; che non si conviene, anzi converriasi, per conoscere non potere aguagliare il vostro. Compatitemi per gratia, perche voi bene ancora avrete provato altre volte, che cosa voglia dire essere privo della sua libertà, e vivere obbligato a patroni, che poi, &c. Vi mando intanto per lo stesso; che parte di ritorno fra sei giorni, un altro disegno, ed è quello di quel Presepe, se bene diverso assai, come vedrete, dall' operato, e che voi vi siete compiaciuto di lodar tanto, siccome fate incessantemente dell' altre mie cose; che mi sento arrossire, siccome faccio ancora, di questa bagatella, che vi goderete perciò più in segno di obbedientia e di amore, che per altro rispetto. Se in contracambio riceverò quello della vostra istoria della Giuditta, io lo riporò fra le cose più care e pretiose.

"Monsignore il Datario aspetta con grande ansietà la sua Madonella, e la sua grande il Cardinale Riario; come tutto sentirete più precisamente da Bazotto. Io pure le mirerò con quel gusto e sodisfattione che vedo e lodo tutte l'altre, non vedendone da nissun altro più belle e più divote e ben fatte. Fatevi intanto animo, valetevi della vostra solita prudenza, e assicuratevi che sento le vostre afflittioni come mie proprie.

"Seguite d'amarvi, come io vi amo di tutto cuore.

"Roma il dì 5 di settembre 1508

"a servirvi sempre obligatissimo

"Il vostro RAFAELLE SANZIO."

From "*Le Vite dei Pittori*," &c., da G. Vasari ed. Milanese, vol. iii., page 552.



TABLE OF FLORENTINE MONEY.

It is very difficult to compile a table of Florentine money with any comparative reference to current coin, for, owing to the changeable value of silver and the fluctuating price of corn, the worth of smaller coins was continually changing in their relation to the gold florin. In fact, the *Fiorino d'oro* was the only standard coin, and all others take their rank as relative parts of it. Yet the story of the Fiorino is both long and complicated; we meet with it in many forms and under many names in the history of Florence.

Coined in A.D. 1252, after the defeat of the Sieneſe at Montalcino, the *Fiorino gigliato* took its rank as the repreſentative coin of the Florentine Republic; it carried the image of St. John (the patron ſaint of the city) and the device of the Lily (*Giglio*). Its weight was fixed at one drachm, or 72 grains of 24-carat gold, a value which it has kept almoſt intact to the preſent time. Before this, ſilver florins of 12 denari each were uſed.

When first coined, in 1252, the gold florin was worth 20 silver ones, called also *soldi*, and consequently 240 denari went to the florin—a similar proportion to the English £ s. d. In calculating the value of the florin, a nominal coin called the lira was used, but until coined by Cosimo I., in 1534, the lira remained quite an imaginary money, valuing 20 soldi; the *piccioli*, or *soldi*, being its actual representatives.

The following table will show the fluctuating value of the florin in regard to silver currency :—

							lira	solli	denari			denari			
Fiorino egitto.	{	In	1253	.	it	valued	.	1	0	0	.	or	.	240	
		"	1292	.	"	"	"	.	2	0	0	.	"	.	480
		"	1303	.	"	"	"	.	2	10	0	.	"	.	600
		"	1319	.	"	"	"	.	3	3	3	.	"	.	759
Fiorindi suggello.	{	In	1380	.	"	"	.	3	12	0	.	"	.	864	
		"	1452	.	"	"	"	.	4	5	0	.	"	.	1020
Fiorino largo.	{	In	1443	.	"	"	.	4	0	0	.	"	.	960	
		"	1470	.	"	"	"	.	5	14	0	.	"	.	1364
		"	1481	.	"	"	"	.	6	0	0	.	"	.	1440

Fiorino d'oro in oro.	In 1481	it valued	lira soldi denari	or	denari
	" 1490	"	6 0 0	"	1440
	" 1500	"	6 10 0	"	1560
	" 1501	"	7 0 0	"	1680
	" 1530	"	4 0 0	"	960
	" 1530	"	7 10 0	"	1800
	" 1558	"	10 0 0	"	2400
	" 1566	"	5 12 0	"	1344

So much for fluctuations in value; now for different nomenclature. Each coinage seems to have taken a new name. Thus at different epochs we read of *Fiorino gigliato*, *Fiorino di suggello*,¹ *Fiorino largo*, *Fiorino nuovo*, *Fiorino di camera*, *Fiorino di galea*,² *Fiorino d'oro*, all the same Florentine coin. For mercantile purposes the other cities of Italy struck coins of an equal value, each one having its distinctive name. Thus the *Venetian Ducat*,³ the *Zecchino*, or gold florin, and the *Scudo*⁴ of Pesaro, were all nearly equal.

The silver coins are many and puzzling in the changeable values. The fourteenth-century money was as follows:—

Coined in		soldi denari	
A.D. 1342	Grosso, or Guelfo . . . equal to	4 0	} pure silver.
" 1332	Quattrino . . .	" 4	
" 1252	Silver florin, or Picciolo nero, equal to	1 0	} alloy of 1 oz. silver to 11 ozs. copper.
" 1296	Grosso . . .	2 0	
" 1345	Nuovo Guelfo . . .	4 0	

The following centuries bring other names.

Thus, in A.D.		soldi denari	
1502	we have Grossone . . . equal to	7 0	
" 1504	" Carlino, or Barile . . .	" 10 0	
" 1534	" Mezzo Barile, or Testone . . .	" 6 8	

In 1595, when the new Zecca (Mint) was established at Pisa, a new alloy was introduced of 11 oz. of silver to 1 oz. of copper, and the following coins were struck:—

	soldi denari
Piastra worth	140 0
Mezza Piastra	70 0
Testone	40 0
Lira	20 0
Giulio	13 4
Mezzo Giulio	6 8
Crazia	1 8
Quattrino	0 4

(1) *Fiorino di suggello*, or sealed florin, so called because a number of them, after being weighed at the Mint, were sealed in a bag and passed current unopened.

(2) *Fiorino di galea*, or galley florin, coined in 1422, to rival the Venetian ducat in the Egyptian trade.

(3) *Ducats* were first coined in Venice in the fourteenth century, to compete with the Florentine florin.

(4) The *Scudo*, in gold, coined at Pesaro in the fifteenth century by Francesco Maria Sforza.

The copper money is as follows :—

A.D. 1325	Picciolo . . .	equal to	1 denaro.
" 1332	Quattrino lanajuolo . .	"	4 "
"	Quattrino . . .	"	4 "
" 1512	Crazia . . .	"	20 " or 5 quattrini.

Some say this name *Crazia* was from the Greek *κερατιον*, and corresponds to the *Siliqua*, a small Greek coin; others think it is from the Italian *grazia* (thanks), because it was first coined to be given to the poor.

In reading of payments to artists, we can only make an approximate estimate of their value, by comparing the florin or ducat to our sovereign, and the denaro to the English penny; allowing for the varying value which such coins had, in regard to the necessities of life in different eras.

NOTE.—The above table has been compiled from the "Storia delle Monete della Repubblica Fiorentina," by Ignazio Orsini; and "Nuova Raccolta delle Monete, &c.," by Zannetti.





INDEX'

OF NAMES OF ARTISTS AND THOSE WHO INFLUENCED ART, AND OF BUILDINGS WHICH ARE CLASSIFIED UNDER THEIR RESPECTIVE TOWNS.

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(1) In the compilation of this index, artists have been placed under their popular names, e.g. Raffaello Sanzio under RAPHAEL, Aldo Manuzio under ALDUS; and no notice has been taken of prefixes.

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MARBLE FONT. Fifteenth Century.
In the Cathedral at Orvieto.



